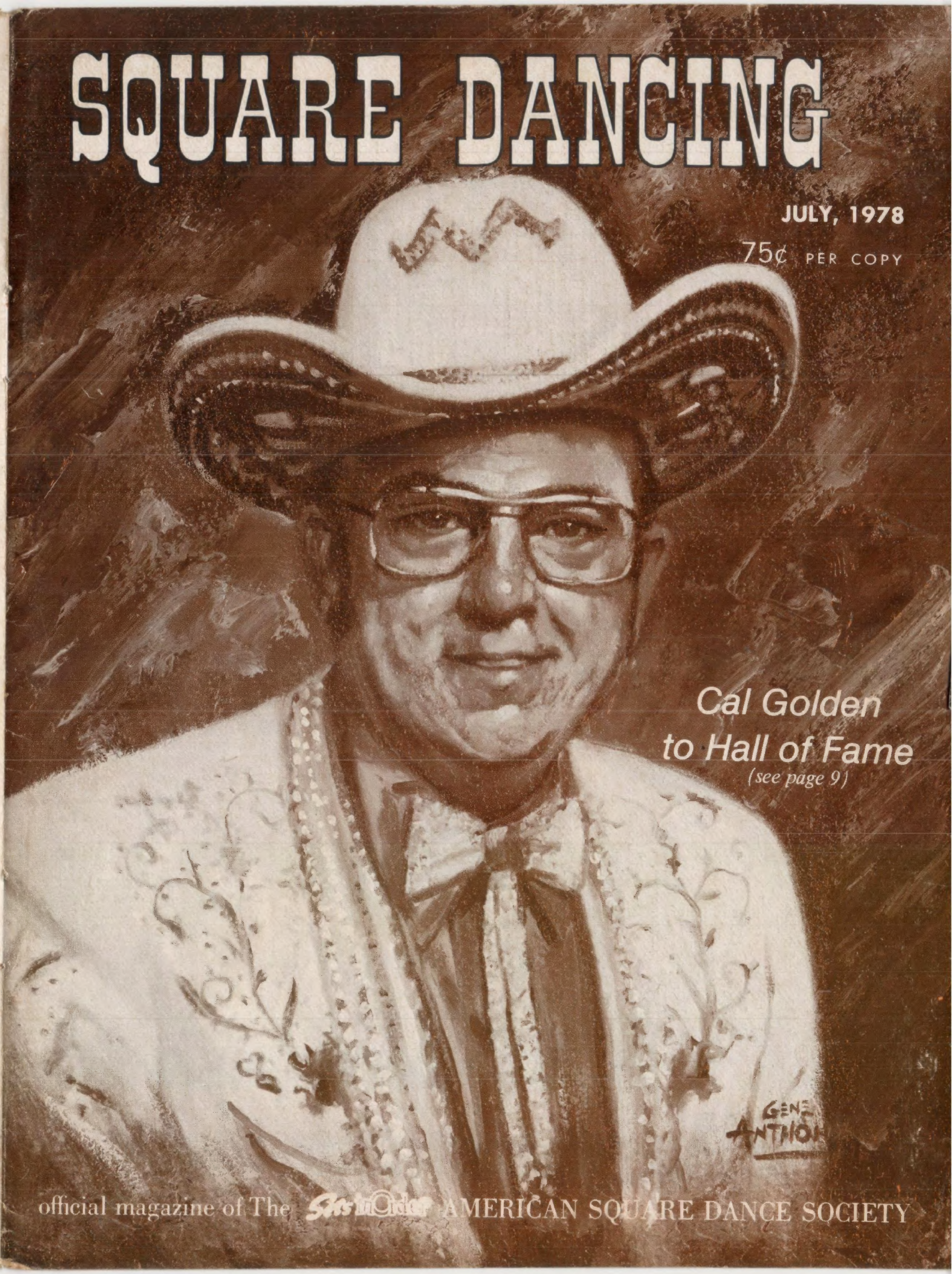
SQUARE DANCING

JULY, 1978

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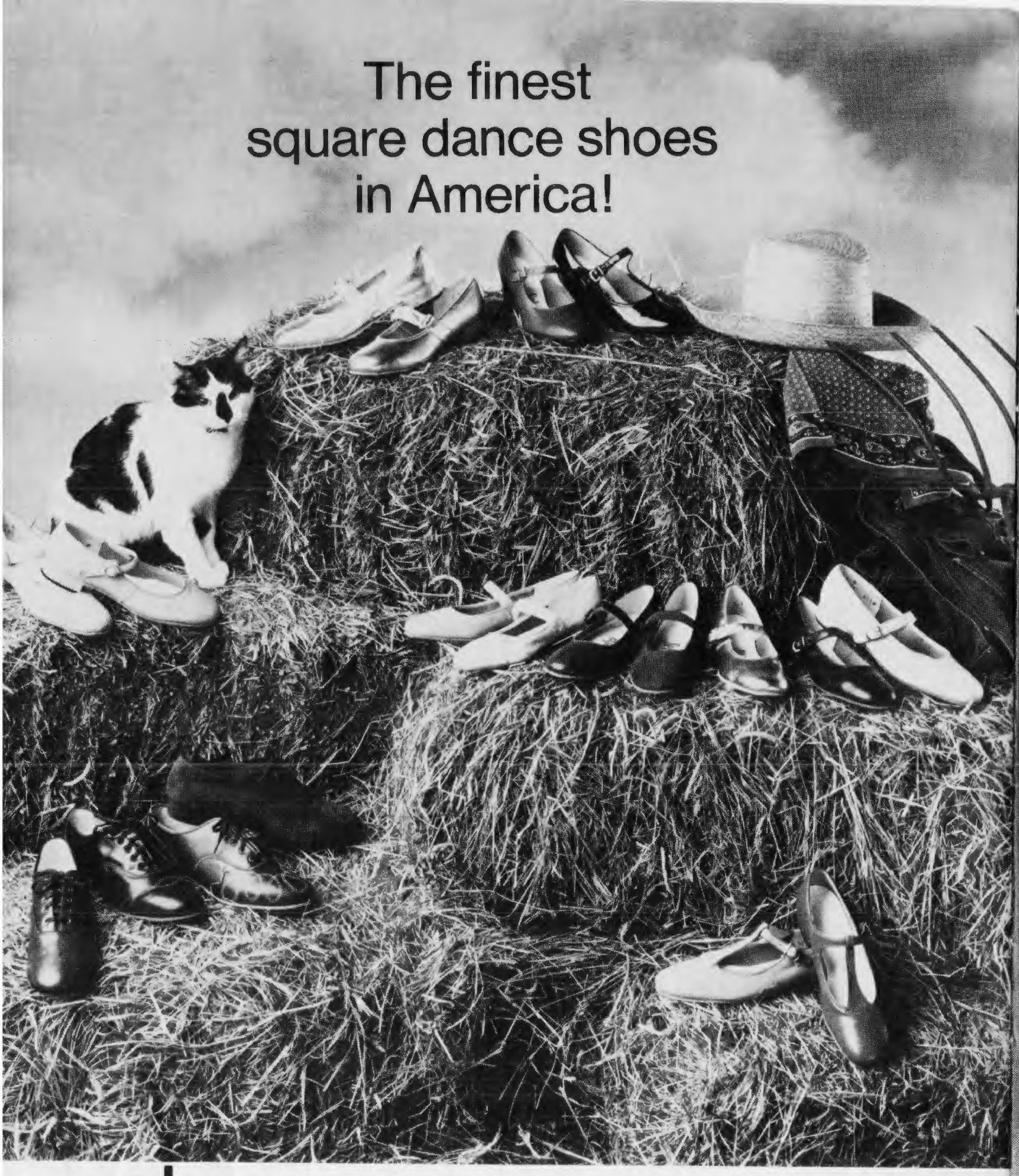


Cal Golden to Hall of Fame

(see page 9)

official magazine of The Square Dance Order AMERICAN SQUARE DANCE SOCIETY

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FROM THE FLOOR

Letters of interest to readers appear in this section. Send your comments to the editor giving full name and address. Unsigned letters are ignored.

Dear Editor:

We are again indebted to you. In 1971 you gave Needle Notes, Judy Ross Smith's book, a big boost and it has been a best seller ever since. In the April issue of SQUARE DANCING you gave a great report on the new Line Dance Manual which I am sure will boost sales. I don't know what us little fellows would do without friends like you . . . Here in New England we are all pleased and proud that Dick Leger has been chosen for the Hall of Fame. Dick has made many worthwhile contributions to square dancing. It is great to be a member of the same fraternity, square dance, as Dick Leger.

Charlie Baldwin
The New England Caller

Dear Editor:

I have a question I would like some views on from callers and club officers . . . Is it up to the caller hired to call a dance to ask someone to call a guest tip or is it up to the club president to say he can? My reason for asking is that at a

(Please turn to page 47)



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SQUARE DANCING
OFFICIAL PUBLICATION OF THE SETS IN ORDER AMERICAN SQUARE DANCE SOCIETY
VOL. XXX-NO. 7

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RED HOT Line

NO BIG MIDSUMMER NEWS except to say that we enjoyed seeing so many of you at the Convention in Oklahoma City. All 50 states were represented and more than 530 callers were listed on the program. STILL TO COME -- The final attendance count and the outcome of the bidding for 1982 (either Detroit or Dallas).

UPDATE -- S.D. STAMP, FIRST DAY OF ISSUE -- As of June 5, the last of the first day covers for the square dance stamp were put into the mail from Post Offices in New York City and Washington, D.C. We have delayed answering queries on the special mailings until we knew that the envelopes had gone out. As of June 10 bulk orders (requests for quantities of the cachets both with singles and blocks) were just being processed and hopefully they have reached their destination by this time. If your addressed, first day covers have not yet been delivered, please let us know, along with the necessary information (quantity, to whom, has your check been cancelled?, etc.). You might wait just a little longer on the bulk orders, but no later than July 15. We're sorry about the delays, but evidently there were many hundreds of thousands of requests for first day cancellations and delays of this sort are reportedly not uncommon.

WHILE WE'RE ON THE POSTAL SUBJECT -- We're trying our best to hold both subscription and advertising rates at their present levels. Advertisers will be pleased to know that their rates today are based on the 22,000 circulation count of several years ago. Our guaranteed circulation as of this date is over 25,000, while our actual magazine mailout this month is almost 28,000 for an estimated readership of 84,000 square dancers. The only change for dancers and callers is the addition of delivery charges for sales items you'll find on the order pages (pages 68 and 69).

MOVING? Why chance missing a single issue of **SQUARE DANCING?** Most magazines (second class material) are not forwarded by the post office and are thrown away. If you'll let us know sixty (60) days before you move, we'll have time to re-direct your subscription. Just paste on your old label and fill in the form below. We're sorry, but increased costs of the magazines and postage will not allow us to replace back copies that have gone astray due to unnotified address changes.

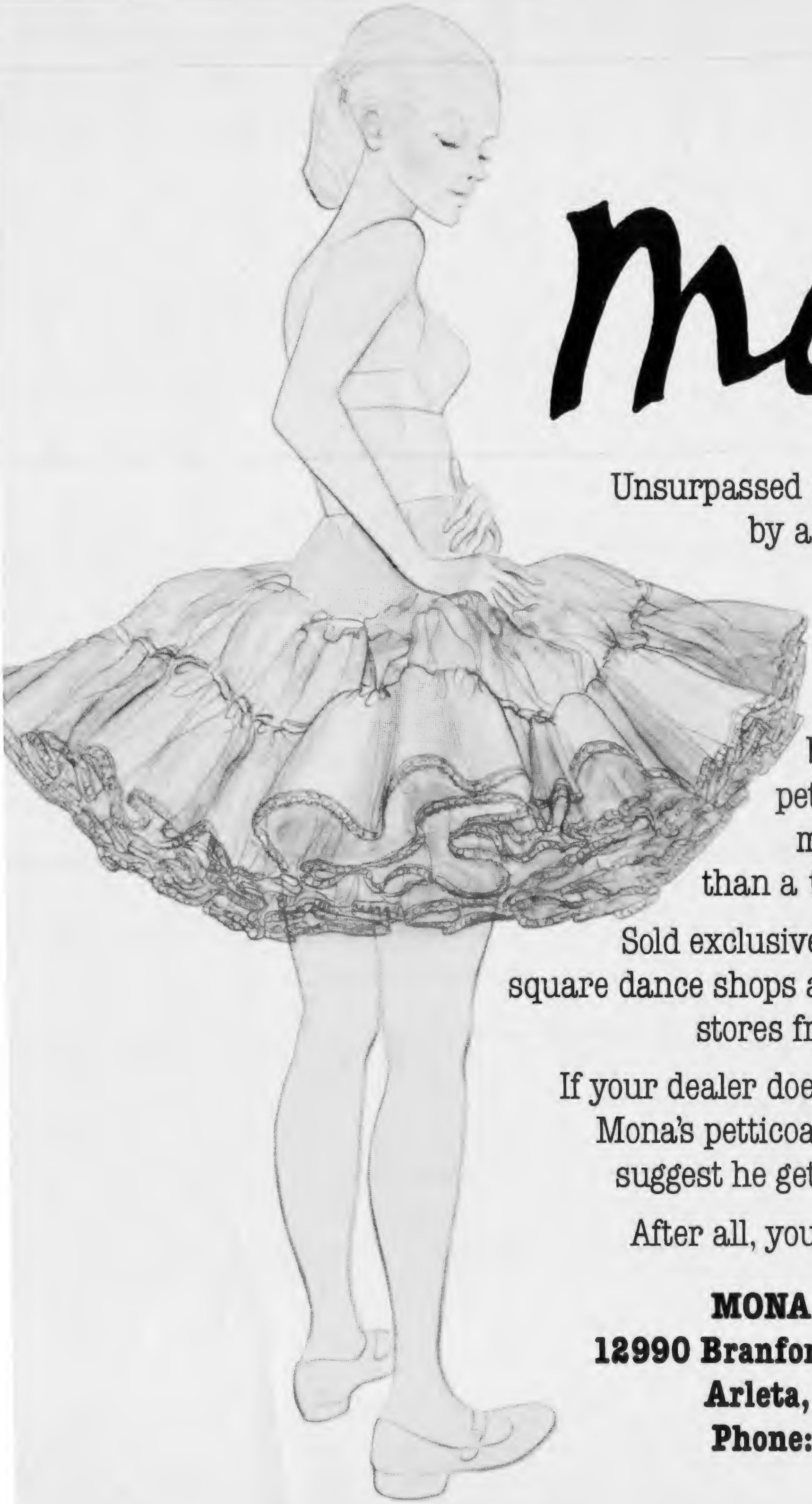
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AS I SEE IT

bob osgood

July, 1978

NEW YORK has always held a rather magical, mythical spot in our memory. Not having visited the "big apple" for almost a dozen years, we had forgotten much of its appeal. But driving into Manhattan from the airport late last April 25th, all the recollections started pouring back. The bridges, the rows and rows of skyscraper lights reflected in the river, the seeming thousands of taxis, and there was little doubt that we had arrived.

We had returned to the big city at the invitation of the U.S. Postal Service, to take part in the first-day ceremonies for the American Dance stamps being issued at the Lincoln Center. Like many thousands who share in the pride of square dancing, we had waited for more than a dozen years for a U.S. stamp to commemorate the American folk dance. At last the dream was to become a reality.

For those of you who are not stamp collectors, we should fill you in. When the Post Office brings out a new postage stamp, its first day of issue is usually limited to one specific location which is associated with the new stamp. At this time a ceremony is held, with representatives of the Post Office and guests connected with the subject of the stamp in attendance.

Lincoln Center, with its Library for the Performing Arts, might very well be the hub of American Dance, insofar as theater, ballet, and modern forms of the art are concerned. And so it was chosen as the site of the first day celebration. A special branch post office was set up to sell the new quartet of stamps and to hand-cancel them with first-day-of-issue indecia. Upstairs, in an auditorium, several hundred dance leaders and many stamp collectors gathered for the ceremony.

In attendance were leaders of outstanding ballet companies, choreographers of Broadway's musicals and personalities such as Nancy Hanks, who heads up the government's cultural program, Walter Terry, dance editor of Saturday Review, the daughter of Ruth St. Denis, and others. While there was a noticeable rapport among these artists, it was apparent that no one was quite certain what to do with those of us called upon to represent the square dance. Perhaps they had expected bib overalls and hobnailed boots, but it was clear that those present knew little of the current status of American square dancing.

This became even more apparent when they began taking credit for the issuance of the new stamps (which one speaker said they had worked on for the past five years). Had no one told them of the tens of thousands of signatures of square dancers on petitions that are on file with the Postmaster General, and the campaign for the stamp that has lasted more than twelve years? Perhaps it didn't really matter, for now we have our stamp and the waiting is a thing of the past.



Frank M. Sommerkamp, Regional Postmaster General, presented souvenir albums to five recipients.

There were the usual speeches and each of us representing the four different aspects of American Dance, as portrayed on the stamps, received special albums commemorating the event and containing a sheet of the new stamps.

We were proud to have been a part of all of this, to enjoy the luncheon on the Grand Tier of the Metropolitan Opera Building and to hear



The special, personalized album presented to SIOASDS contains a sheet of the new American dance stamps.

from some of the "greats" in the field of dance. But we couldn't help but make some comparisons. At one point Murray Lewis and Jerome Robbins, the emcees, said something to the effect that " . . . if a bomb were to be dropped on the gathering, ballet, theater and modern dance leadership would be wiped out for many years to come."

In contrast, at one of the recent CALLERLAB conventions, with so many of the top caller-leaders sitting in the audience, one of the members jokingly said: " . . . if a bomb were to land on this gathering, it might set square dancing back fifteen minutes." A bit of wry humor, of course, but an indication of the depth of leadership in the square dance activity.

☆☆☆

We enjoyed ourselves immensely during our brief stay and we did all the things expected of a tourist. But the great feeling of pride upon receiving the album on behalf of square dancers everywhere, and the realization that square dancers can accomplish so much by working together, overshadowed everything else.

Other fields of dance obviously have established lobbies with the lawmakers in a way that square dancing should someday consider. We should also be aware that there is still a vast corner of our population that thinks of square dancing as it might have been some 40 years ago. Perhaps we should aim our public relations' guns in this direction in the future to correct this misconception.

Still, we have our stamp and this is a giant step toward bringing square dancing, the American folk dance, to the attention of the world.

Life Returns with Square Dancing

LAST JANUARY we had a call from the Time-Life people in New York asking if they might send a photographer and reporter to our Winter Asilomar Square Dance Institute to shoot a *few* pictures. *Life* magazine, defunct for a number of years, was contemplating a comeback perhaps as a four-times-a-year publication ala *The Saturday Evening Post* and others. What they were planning was a mock-up issue for their editors to study and for potential advertisers to look over. One of the lead articles was to be on American Dance, and most certainly they wanted to include Square Dancing. We said, of course, send your people along and we would be happy to help.

The photographer flew in late Friday night; the reporter arrived early Saturday morning. By 10 a.m. they had had a briefing session with us and were ready to go. They worked all day Saturday, shooting setups and ad lib shots, interviewing dancers from many states, and by Sunday morning they were still at it.

No one seems to know at the minute whether or not the new *Life* concept will materialize but, if it does, we have been assured that its first issue could very well put the spotlight on American Square Dancing for, according to members of the staff, the pictures turned out exceptionally well. We're keeping our fingers crossed.





With the Pacific Ocean, white sand dunes and cypress trees as a backdrop, Bob Van Antwerp and Marshall Flippo, along with a bevy of square dancers performed for Life Magazine's photographer. Enrico Ferorelli (right) flew in to the Monterey Peninsula just for this two-day special shooting session.

CAL GOLDEN
ARKANSAS

Inducted into the

SQUARE DANCE

HALL

of

FAME



Cal's portrait by artist Gene Anthony now in the Hall of Fame.

THE AMERICAN SQUARE DANCE SOCIETY this month announces that Cal Golden, Hot Springs, Arkansas, has been inducted into the Square Dance Hall of Fame and his portrait added to the Hall of Fame display in Sets in Order Hall, Los Angeles.

Cal's list of accomplishments is long. His time in calling goes back thirty years and in that period he has, among other things, been a traveling caller (49 states, all of the Canadian provinces and eight countries overseas), been a recording caller (more than 100 records on four different labels), and has continuously conducted successful home club and class programs.

Cal's press credits are most impressive and include calling for four kings (St. Moritz, Switzerland, 1968), numerous television appearances, stage work with such well-known personalities as Governor Wallace, Johnny Cash, Tex Ritter, and Pearl Bailey. At the request of the State Department, he represented the United States as the featured square dance caller at the World's Fair in Brussels, Belgium, in 1958.

Despite all of the glamour, Cal's greatest contributions have been supportive leadership roles in the broad field of American square dancing. In the realm of caller training, Cal has taken part in and conducted callers' colleges since 1951. As a member of the Armed Forces for many years, he did much to promote and develop square dancing all across Europe. In 1955 he helped to organize the European Square Dance and Callers Association and in 1968 was president of the European Callers Association. For three years in a row Cal headed the staff for the European Square Dance College in Germany.

Cal was one of the 23 caller-leaders who helped to form CALLERLAB – The International Association of Square Dance Callers. He has been a member of its Board of Governors since its inception and has served on its Executive Committee. In view of all of this and much more, Cal has, indeed, earned his place in the Square Dance Hall of Fame. By honoring Cal in this way, we also salute his wife and partner, Sharon. Our congratulations to them both.

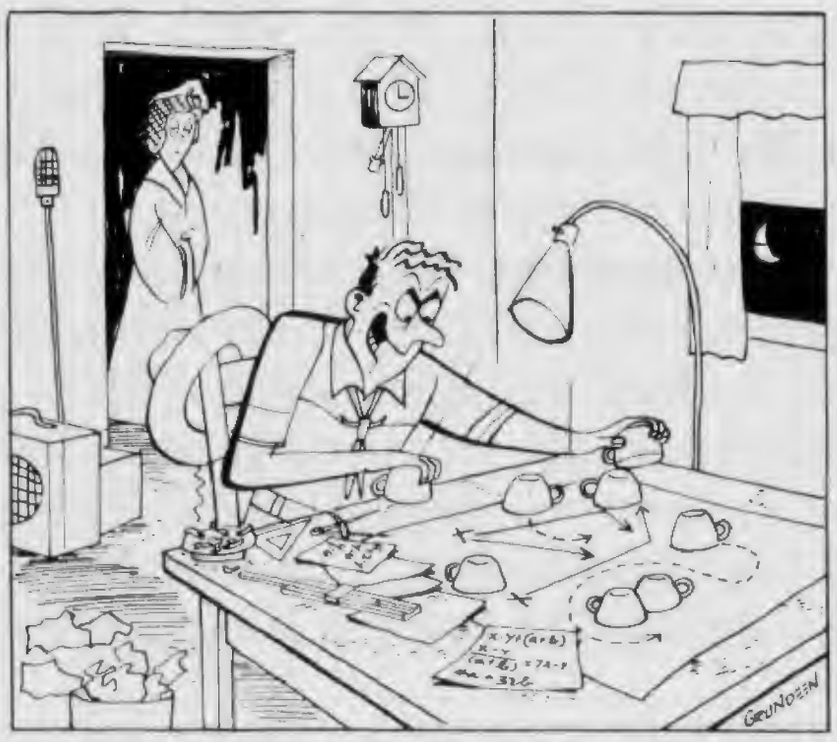
Gearing up for New Classes



HAVE YOU EVER THOUGHT of a beginners' class as an investment? It is, you know – both in time and money. And it certainly is an investment in the future of square dancing.

As a business person and as a private citizen, you are undoubtedly cautious as to where you place your hard earned dollars. You want the best possible return with the smallest possible risk. It's the same in taking on a class of beginner dancers.

To realize your greatest return in new dancers, you first of all want to get the most for your time and expense. You are aware that the hall you rent costs just so much, regardless of whether the building is filled to its fifteen-square capacity or whether three squares rattle around in it. Chances are, the caller's fee works the same way. He is just as involved with a small class as a large one. In preparing his program, a caller spends many hours with his records and notes in the confines of his home – and, of course, this procedure goes on whether he's to teach one square or thirty – it's all the same.



The dancers who serve as "angels" or helpers are going to spend the same amount of time regardless of the size of the class. So, it's easy to see that the more new dancers you attract, the better return you are realizing on your investment. It all boils down to the very obvious fact that to receive the best returns from our investment of time, effort, and money, we must take a very positive view relative to the class as a whole. Here are a few suggestions:

Make your recruiting program work. It's one thing for the caller or club president to announce at a dance that new classes will start at such and such a time and be held in such and such a place, and then let it go at that. It's another to plan a selling campaign and then see it through to make sure that it works.





These two SIOASDS posters help you attract new dancers.

There was a time when just a few simple announcements would fill the hall with beginners. But in most areas that was a long time ago, when current day square dancing was young and *everyone* was signing up to take square dance lessons. Today we've developed many excuses and made it easy for folks not to join a class. "We're too busy with other things." "John works all day and when he comes home he just wants to watch television." Et cetera, et cetera. Turndowns such as these can be answered if we're ready for them.

This year plan a many-faceted recruiting program. Most class promoters find that it is important to start early to spread the word, but if your class is to start in late September or early October, and if the physical requirements of a hall and caller/teacher have been taken care of, then your actual recruiting can, if need be,

begin just a few weeks before the first class session.

No form of recruiting can equal the personal approach. A happy dancer can talk his neighbors and friends into attending a one-night stand, "exciter" dance or the first night of a beginners' class. From that point on the selling job rests upon the shoulders of the caller/teacher and the progress of the class itself.

Quite frequently the dancers within a club or a specific area will hold a contest to see who can bring in the most recruits. Graduates of last year's class are logical recruiters, for chances are they still have some friends who have not yet been "bitten" by the square dance bug.

Flyers, or small business card size information notices with the pertinent class information (starting date, time, place, etc.), provide excellent ammunition for the person doing the "selling." It's also a good idea to encourage the keeping of a master list of potential class members for a reminder postcard or phone call a week or so before class kick-off time.

There is also the possibility of creating interest by mass personal attraction. Demonstrations at a local lodge or PTA, one-night stands, all of this can help get out the word. Just remember, in making personal contacts of this sort be sure you have the class information handy for those in attendance. A poster or two, prominently displayed, is a great idea.

And don't overlook the write-ups in the local newspapers. Although this method of informing the public may not prove to be the most successful, it is available and for a full-scale program of recruiting you should consider all facets.

Something to Think About

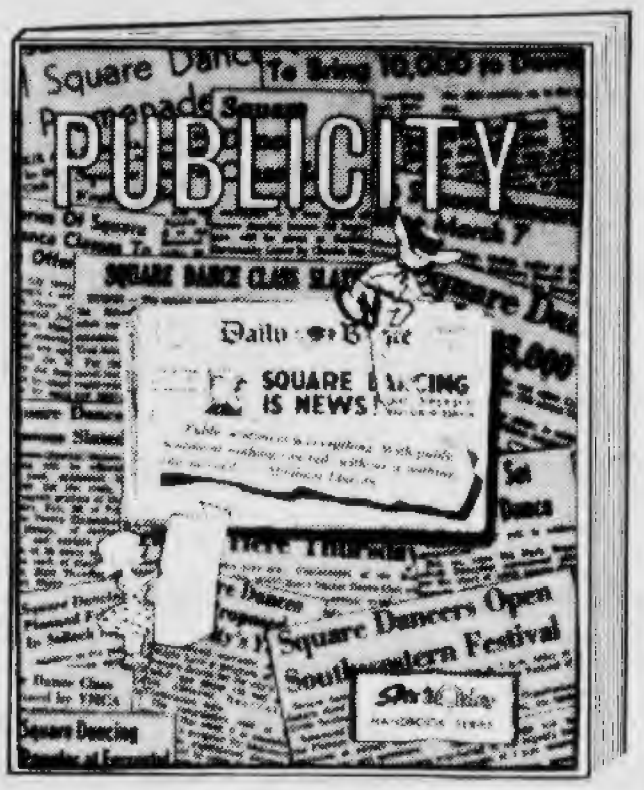
Every happy dancer is a salesman. We've talked in these yearly recruiting articles about the satisfied and happy dancers being the best recruiters. We must not overlook the reverse, that the dropout or unhappy dancer can have a negative effect on recruiting. For that reason, let's give consideration this year to our "product" – square dancing.

Gearing any class to just the top 25% who learn quickly is a sure way of developing disenchanted anti-promoters. In planning the class, see if you can make the primary goal that of retaining *all* of the beginners through to class completion. Allow sufficient time for the basics to be taught *and learned.*

Through a series of studies some years ago, SIOASDS determined that 75 basics, the equivalent of the present Extended Basics Program, can be taught *and learned* in from 25 to 30 weeks (see the suggested lesson plan, SQUARE DANCING magazine, November, 1977). If the class investment is to pay off to the fullest, then it's well worth taking the time to be sure that the class concept and procedures are effective.

To teach all 97 Mainstream Basics on the CALLERLAB list in 20, two-and-a-half-hour sessions is simply unrealistic. Even 30 weeks for this much material has too great a risk factor. However, by allowing plenty of time for the new dancer to become oriented as a square dancer, your investment in time and effort will pay off with the maximum possible number of class graduates, each with the highest square dance life expectancy.

So what we're talking about as we near the 1978-79 class season is to give serious thought to the new class as an investment in the future of square dancing in your area. First is the building of a reasonably large and healthy class. Second is a well-thought-out teaching program, allowing sufficient time for the new dancers to really learn to dance *well* – and here we don't simply mean that they have been exposed to countless basics, but that they can dance knowledgeably and smoothly what they have been taught. And third, the development in your area of a strong, healthy square dance program with satisfied dancers, who, in turn, will be your "positive" recruiters in the future.



Interested in telling the non-dancing public about the new class? This special publicity handbook will tell you how to prepare your news story and present it to the press. Lots of ideas for attracting public attention. For ordering details, see page 68.

28th National Square Dance Convention

"Left Allemande in Dairyland"

MILWAUKEE, WISCONSIN • JUNE 28, 29, 30, 1979

"Grab your partner, swing 'er aroun'
Bring 'er to Milwaukee town . . . "

But, don't forget to grab lots of square dance duds, fish poles, cameras, camping gear, and whatever paraphernalia you need for your favorite recreation (besides square dancing, of course). You will enjoy them all in Wisconsin before, during, or after the 28th National Square Dance Convention at Milwaukee's Mecca Civic Center on June 28, 29, and 30, 1979.

Facilities

Dancing will be comfortable in the completely air-conditioned Mecca Civic Center. Mecca is a three-building complex connected by an enclosed skywalk. Dancers will enjoy the spaciousness of 374,000 square feet under one roof.

Dancing

Music and dancing will flow in eleven cool halls inside Mecca, plus dancing outside. There will be square dance halls for Mainstream, Mainstream Plus One, Mainstream Plus Two, Advanced, Challenge, Youth and Solo. There will be two round dance halls and one contra hall, with an additional three hours per day for the accomplished contra dancers. Six hours of heritage dancing is planned.

Housing

Camping? Dormitory? Hotel? Motel? Whatever your pleasure, Milwaukee has it. Ideal camping will be available at State Fair Park, a short ten minute ride to Mecca on the free shuttle bus. Dancers will have the opportunity to stay in dormitories at the University of Wisconsin, Milwaukee School of Engineering, Marquette University, or the YMCA. Milwaukee also has unique hotels and motels.

Tours

You can get the flavor of ethnic Wisconsin through the many tours that will be available. There will be bus tours, boat tours, walking tours, restaurant tours, Old World Wisconsin tours, scented Wisconsin Dells tours, Lake Michigan boat tours, as well as tours to Chicago and Great American Amusement Park.

Register now. Plan to enjoy the sights, sounds and tastes of Wisconsin and the activities of the 28th National Square Dance Convention in June.

For registration blanks and further information write: Publicity Chairman, Box 1032, Janesville, Wisconsin 53545.

Don and Vera Chestnut of Verona are the General Chairman, assisted by Win and Jo Erlandson of Green Bay.



Exterior view of Mecca (Milwaukee Exposition and Convention Center and Arena) where square and round dancing will reign supreme next June.

Don't overlook the old

GIMMICKS *& Stunts*

QUITE OFTEN those of us who have been in the activity for a number of years may overlook the fact that in just the past two or three years several hundred new callers and tens of thousands of new dancers have come into the activity. This means that for many of them the old singing call favorites are a part of the great unknown. Many of the simple rounds and mixers may never become a part of their fun, and so many of the little "gimmicks" and stunts that delighted us ten or twelve years ago may not, to this point, have been enjoyed.

With this in mind, let us remind you of some of the *unusuals* that added a bit of spice to the clubs and classes of a generation or two ago. Using them in classes, as many callers did, may have contributed to some of the extra class time. However, and most important, they also contributed a sense of added joy and pleasure that is sometimes missing in today's programs.

At any rate, give them the once-over. If you like them let us know, and we may present more in the future.

Who's On First? This is done from a normal square formation. The caller simply teaches it first, or gives the directions, and then the dancers know what to do. For instance, he starts out by saying, "Who's on first? Couple One, go." On this call, the first couple goes down the center, splits couple three, stands between them and does a U-turn back.

This forces all of the other dancers to move in the only direction they can one place around the square (i.e. lady four moves to the position formerly held by man one, man four moves to the position originally held by lady four and lady three moves to the position originally held by man four. Man two moves to his left to the position originally occupied by lady one. Lady two moves to her left to the position formerly held by man two, and man three moves to his left one place to the position originally held by lady two. This fills up the square once again, although the people are in rather unusual places.

Next, the call is simply "Couple Two, go" and the two people in the number two position (regardless of who they are) move down the center, split the couple standing at the number four position, do a U-turn back and take their position, moving all the other people to their left or right to fill the positions as before. Repeat for couples three and four (or the people in these position at the time). This entire routine is continued three more times all the way around until, eventually, everyone has returned to home. As the dancers become more adept, the tempo can be increased. This routine, incidentally, works out well as a part of a graduation or penalty stunt.

Nine Pin. Take a normal square and put an additional person in the middle, instructing that one person to stay in place until told to do something. Call something for the square as a whole to do (allemande left, right and left grand, promenade, circle, star, etc. so that everyone is working around but not touching the one in the middle). Then, when everyone has returned to "home" position, call "Number One swing the nine pin."

If the nine pin is a man in the center, he will swing lady number one. If a lady is in the center, she will swing number one man. Then, in order right around the square (or mixed up if you wish), call, "Number two couple swing the nine pin." "Number three swing the nine pin." "Number four swing the nine pin."

At this point call "Now circle five and look alive." If the lady is the nine pin, then all the four ladies in the square join her for a five-person circle to the left. Let them circle to the beat of the music for a few steps, then, cutting the music abruptly call "Swing!" The person left out becomes the nine pin and the movement is continued again.

If quite a few squares are operative on the floor, after each time the nine pin is completed, have the nine pins change, man for lady, so that the mixing from square to square allows the men to be active one time, the ladies the next, etc. As in the case of any gimmick, don't do this too long at any one given time.

The secret of getting into print is what the editor is looking for . . .



The Unusual Story

FROM TIME TO TIME folks have written in asking how they could get a special story in SQUARE DANCING Magazine. Thinking that they meant an article in "Round the World of Square Dancing," we told them simply to send in their story with all the facts and that we would boil it down to fit a paragraph or two and run it under their state, province or country. Many times this was not what the people were looking for.

"What we have in mind," they might write, "is a story about our new square dance hall. We've spent a great deal of time and money in building it and the dancers around here are very proud of it. We think your readers would enjoy reading about it."

Then we explain that while we realize they are justifiably proud of their new building, what we're looking for in the larger stories are "idea planters;" stories that tell of a successful venture that might be copied or repeated in other areas with an equal chance for success.

Building a Hall

Financing a square dance hall has challenged more than one group. In the past we have run stories of a square dance club that has incorporated and sold stock to its members in order to gain the necessary capital. A special story, some time ago, told how one hall achieved an acoustic ceiling. The required number of acoustical squares were ordered and placed near the entrance of the still unfinished square dance area. Club members and visitors alike were invited to "purchase" one of the tiles for $3.00. Upon paying the money, the club member would sign his name boldly on the tile with a felt pen. In time the ceiling squares were all purchased and installed and today several hundred signatures look down upon the dancers in the hall as if to say "thank you for your contribution."

Also in the building vein, more than one square dance hall was actually constructed in a similar manner by square dancers who purchased cement blocks and donated them to the club. Most unusual is a club in Colorado we wrote about whose members met on a series of Saturdays and actually made the cement blocks that went into the construction. These are the type of ideas from which others can build.

"Won't you do a story about our club's tenth anniversary party?" wrote one reader. The report looked interesting enough, but it was nothing out of the ordinary.

Developing Interest

About the same time we received a letter that said in part, "We had a surprise party to end all surprise parties." The story immediately piqued our interest. This club was also celebrating an anniversary and the members decided that they would pay tribute to their past officers. To throw off any suspicion, a night was selected for the special party that was not one of the club's regular dance nights. Members who were not among those to be saluted on this particular occasion were assigned the responsibility of somehow making a date with one of the past officer couples under the guise of bringing them to their house for dinner or taking them out to dinner or something that sounded fairly legitimate. The hall and the caller were lined up, and managing somehow to keep the whole thing a secret, more than twenty couples were completely surprised with an evening of dancing and reminiscing.

The idea, after we ran it with pictures in the magazine, was picked up by a number of other square dance clubs with equal success.

Over the years we have printed hundreds of stories. Many of the best ones have included some unusual "gimmick" that tended to make an otherwise *local story* one of *international* interest.

The next time your club does something "unusual" write it up and send it in. Good, clear glossy action photos frequently help in telling the story.

The goal to shoot for is to play up the "key" or "gimmick" so that others may borrow your idea and put it to good use.



THE MAIN PURPOSE of some area publications is to let square dancers know where and when dance activities are taking place. Such a magazine is the MICHIGAN SQUARE DANCE NEWS, although its appearance belies its contents. We say this because many of the publications which simply list and advertise dances crowd their pages, with the end result that they are difficult to read. Not so with this effort.

MICHIGAN SQUARE DANCE NEWS

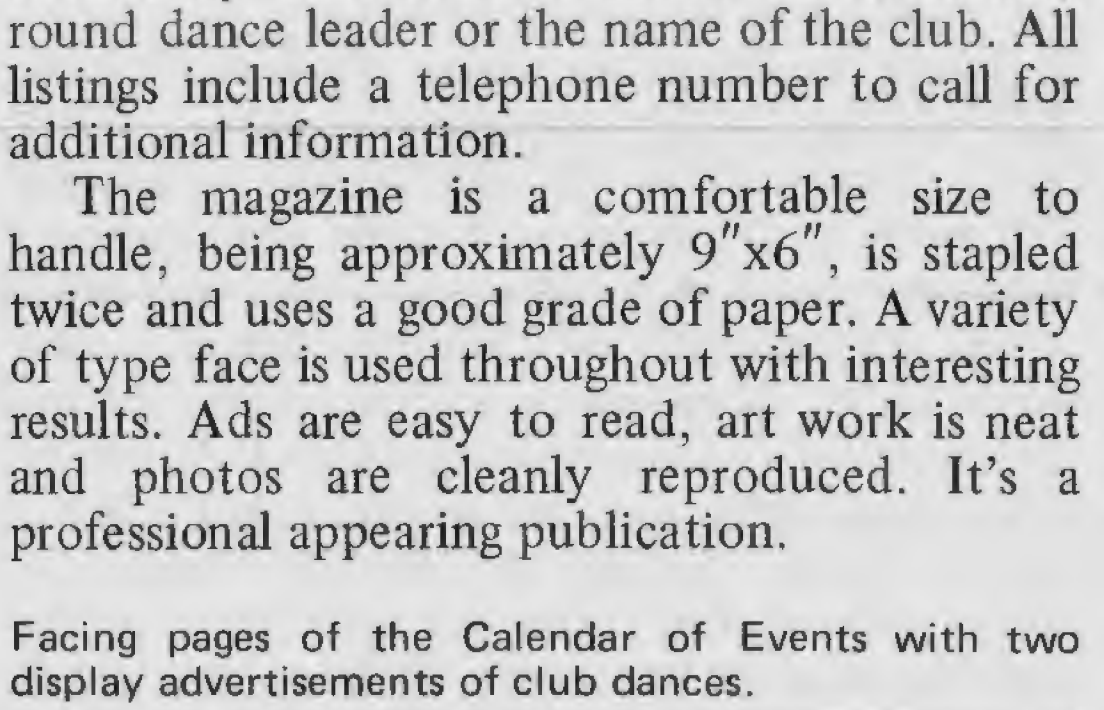


Published ten times a year (omitting the summer months of June and August), the MICHIGAN SQUARE DANCE NEWS is made up entirely of advertising with the exception of a Round of the Month, one square dance Workshop Figure and a limited amount of club news. In the April issue reviewed here, a 60-page magazine contained less than six pages of club news. The magazine policy states: "Items of interest, club news and comments are always welcome and will be published without charge as space permits." Club news is limited to 75 words. Interesting to the reviewer was to read this condensed type of club news as she found it by and large more engrossing and better written than much of the longer news items which are often featured in local publications. Perhaps the requirement of brevity assists a writer's pen.

The advertising is extremely well laid out, and as best as could be determined, the MICHIGAN SQUARE DANCE NEWS contains only ads pertinent to the square dance activity – a noteworthy policy.

In addition to the quarter, third, half and full-page ads were approximately 10 pages entitled Calendar of Events, nine of these devoted to square dance classes and clubs and one page handling round dancing. Here one-liners are sold at $1.00 per calendar line or $5.00 per season, divided by the days of the week. Under each day the listings are alphabetized by the last name of the caller/teacher/round dance leader or the name of the club. All listings include a telephone number to call for additional information.

The magazine is a comfortable size to handle, being approximately 9"x6", is stapled twice and uses a good grade of paper. A variety of type face is used throughout with interesting results. Ads are easy to read, art work is neat and photos are cleanly reproduced. It's a professional appearing publication.



Facing pages of the Calendar of Events with two display advertisements of club dances.

LADIES ON THE SQUARE

COLLARS, CUFFS, and SLEEVES



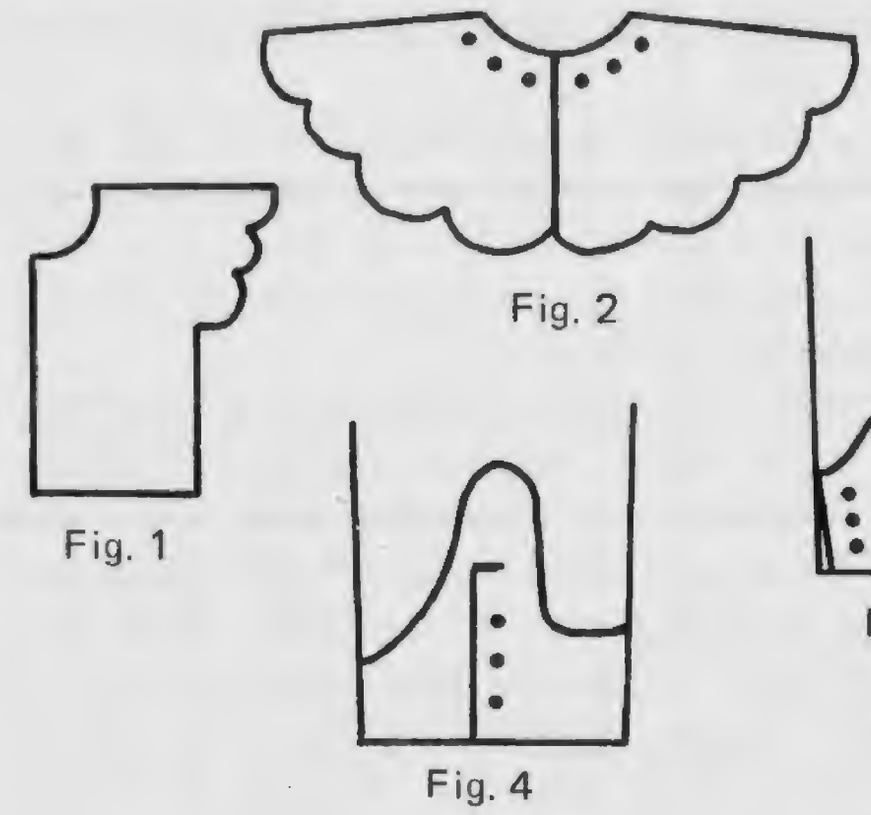


Fig. 2

Fig. 1

Fig. 3

Fig. 4

HERE IS AN IDEA from Pauline Barrett, writing in her monthly column, "Let's Sew," featured in PROMENADE magazine. Pertinent to the season, it deals with summer comfort.

"In the summer we like to wear a cooler dress, either sleeveless or a loose sleeve. A cape sleeve serves this purpose quite well. It can be made separately and set in the bodice like a regular sleeve leaving the bottom loose, or, when you cut the bodice, extend the shoulder seam to include the sleeve. Measure the length you want the sleeve to come on your arm, then taper it from shoulder edge to underarm seam. Use a straight or scalloped edge to finish it. (Figure 1)

"Another way to make a covering for the arm is to make a collar that buttons onto the neckline. Cut your collar in a circle, using either a straight or scalloped edge. (Figure 2) Open down the front or back or slip over the head. Use buttons to hold it in place. If you use tiny buttons, you can still wear the dress without the collar when you wish.

Take a Look at a Man's Cuff

"Most patterns show just a plain, straight cuff, but we used to make one that was fancy and fun for a change. (Figure 3) When cutting the cuff, extend the edge where the button-holes are (or the lap-over side) up toward the top of the sleeve. Make a curve and cut back down along the natural cuff edge. On the underlap side, cut a strip long enough to cover the opening and sew to edge. This is the edge that holds the buttons. Finish by stitching across the top of opening, both sides together. (Figure 4)

"The cuff can be the same material as the shirt or a contrasting color."

A Reader from Chicago

This happy square dancer is Carol Lee Frankell of Des Plaines, a suburb of Chicago, and an active member of the Square Spares. Her cheery dress is made from bright yellow poly-ester and cotton gingham check. A smaller-size check is used on the bodice. White eyelet lace trims the hem, square neck and sleeves, and was also used for her neckband. $10.00, six yards of fabric and nine hours of work were needed for her outfit.



Carol Lee Frankell

THE QUARTERLY MOVEMENT REPORT

JULY — AUGUST — SEPTEMBER

BY CALLERLAB

We have one Movement selected for this Quarter so for the next three months . . . we'll Stroll and Cycle

THE CALLERLAB QUARTERLY SELECTION Committee has voted one new movement to be used for Mainstream workshopping for the months of July, August, and September, 1978. Al Brundage is Chairman of the Committee.

The movement is **Stroll and Cycle** by Cal Wamsley, Picayune, Mississippi. The movement starts from a two-faced line between couples facing in. From normal positioning the girls in the center of the two-faced line trade, while the four boys step ahead. The boys stepping to the girls on the outsides perform a recycle and veer slightly left to face in as a couple. The boys stepping to the center of the set join the girls who traded to form a momentary two-faced line and then step ahead as a couple. They join the others to end in parallel two-faced lines.

Due to the National Square Dance Convention being held on June 22, 23, and 24, maximum exposure of this experimental could take place on June 22, 1978. Callers are urged to introduce this movement during this period and continue its use during the third quarter of 1978.

Examples:

Heads pass the ocean
Swing thru
Boys run
Stroll and cycle
Girls trade
Wheel and deal
Dive thru
Square thru three quarters
Left allemande

Heads slide thru
Swing thru
Boys run
Stroll and cycle
Bend the line
Right and left thru
Slide thru
Allemande left

Editor's Note: The Quarterly Movements Program

For many years, almost since the beginning of contemporary square dancing, dancers and callers alike have searched for a way to stem or at least control the flow of new, sometimes awkward movements. At times in the past there have been as many as 200 new experimental figures introduced in a single year and the result has been one of confusion and frustration. Until the appearance of CALLERLAB, with its screening program for new movements, callers have had no universal method of reaching an agreement on what might be featured at any given time. Now they do have a workable system and members, as well as non-members, of this international callers' organization have found that the system *will* work. At the present time the CALLERLAB Quarterly Movements are intended for those dancers who have reached the Mainstream Plateau of square dancing. Normally, these movements would not be introduced as quarterly selections until the first day of the new quarter. At the completion of the quarter the movement(s) will be retained on CALLERLAB's Experimental list for the remainder of the year. Any movement which remains on the list for three years is eligible to be considered for inclusion in the Mainstream list of basics. The system is a good one and will succeed if supported by the dancers and callers who, incidentally, will be its beneficiaries.

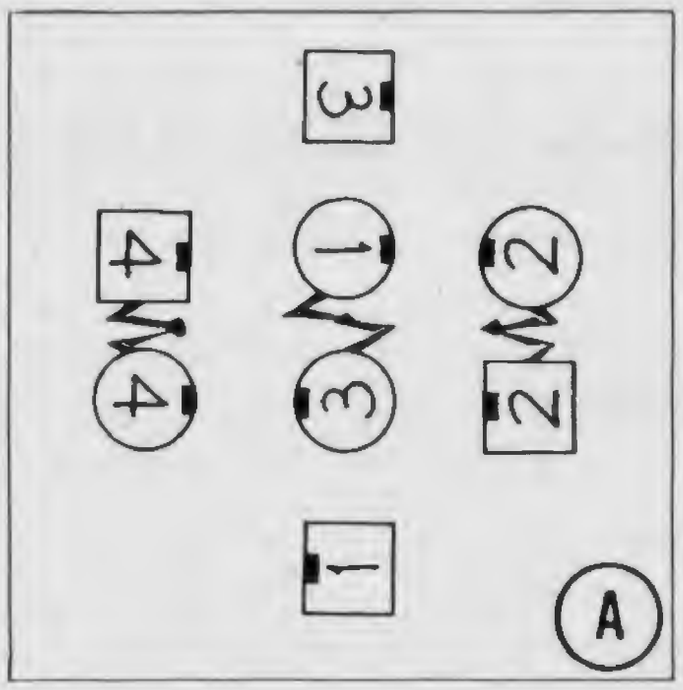
TAKE A GOOD LOOK

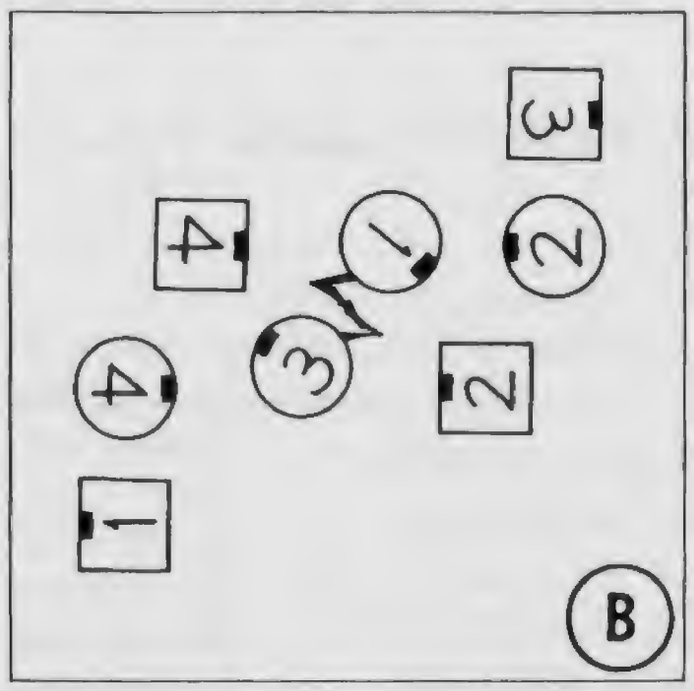


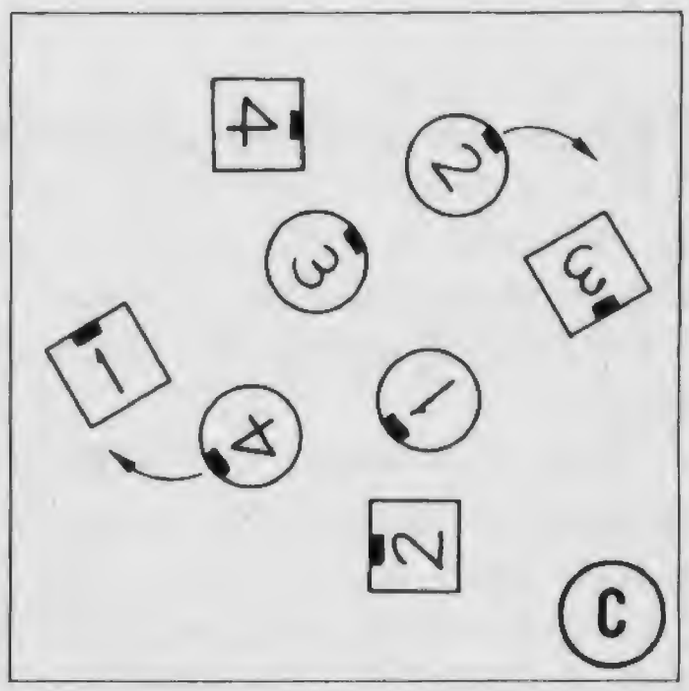
JOE BARBARA

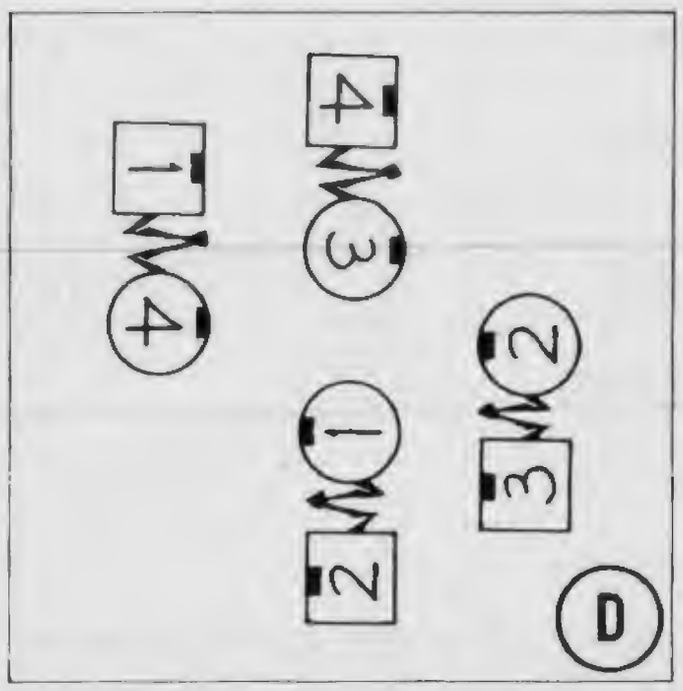
a feature for dancers

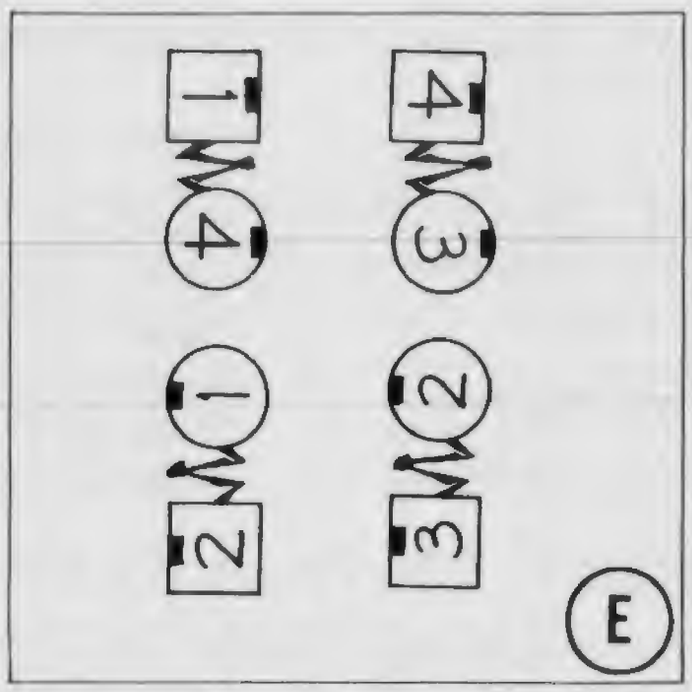
Only one quarterly selection for the coming three months – Joe and Barbara discuss Stroll and Cycle.











JOE: Evidently this Stroll and Cycle has been getting the workshop treatment for several months and we feel that the dancers enjoy dancing it. When our caller first introduced it to us he started by having the head couples pass the ocean, swing thru and the boys run in order to get us into the starting formation (A) of a two-faced line in the center of the set and parallel to the side couples.

BARBARA: Stroll and Cycle is an active number. Once it starts everybody keeps busy. The center girls in the two-faced line will trade as the two men on the outside of the square will move forward to the center (B). The two men who were on the outsides of the two-faced line will extend (C) to take right hands with the outside lady to start a recycle.

JOE: As the ladies in the center finish their trade, they are joined by the men coming up from the side couples to momentarily form a two-faced line (D). Without stopping, the couples in the two-faced line extend or move forward to the outside. At the same time, the couples on the outside will have completed their recycle and veered slightly to the left to end in identical, parallel two-faced lines (E).

The Dancers *Walkthru*

MEETING RISING COSTS

IN RESPONSE TO AN ARTICLE in the March Dancers Walkthru came the following ideas. All are relative to the problem of club expenses, raising extra money or facing inflation as it involves the square dance activity. Perhaps your club will find some suggestions which will meet your need.

Texas

"In response to your query on how clubs may raise money, our club has something novel. The Capitol Solos, Austin's only all-singles square dance club, recently celebrated its anniversary with a special dance, as most clubs do. During the evening prizes were awarded; again, perhaps not unusual. However, some of the prizes didn't cost our club anything but, in fact, should bring in money to our treasury. We gave out gift certificates to dance 'free' at our club for one night, for six months or for a full year.

"Besides redeeming the gift certificate himself, the winner (we hope) will bring his/her spouse or other club members. This will bring in additional dancers and obviously additional revenue. We also hope it will generate more visiting between clubs, ours as well as others."

California

"For several years our club, the Romp 'n Stompers of Merced, has compiled a booklet describing our yearly dances and activities. As members we take them with us when we travel to other dances and give them out to anyone interested.

"We also sell ads; our current brochure has 45 ads. While two of the ads were uncollectable, after printing expenses we netted $304.54 for our club treasury. Each fall we contact the advertisers from the previous season to see if they'll continue another year. We add new ones as space is available. We compile the brochure in November and start distributing it in December.

"We're enclosing a copy of our brochure." (This advertising special is three 8½"x11" pages, including cover, stapled and folded in thirds so that it results in 18 smaller pages.)



One club's way to solve the problem, a brochure of club news financed by paid ads.

Alabama

The following is an excerpt from the Birmingham Square and Round Dance Callers Association to local area clubs and pertains to special dances:

"This is to discuss the current admission price to special square dances in the area in connection with the ever rising costs of living, as well as of dancing . . . How many of your clubs have scraped to break even on a club dance or have even lost money? . . . The cost to hire an out-of-town caller has increased. Motel bills have increased. The cost to rent a hall has

increased . . . to the point where $3.00 or $3.50 per couple will not cover expenses. We would like to recommend that admission for special dances be increased to $5.00 per couple. This is still half the price for any other activity. With this a club could sponsor a special dance and have a better chance of breaking even or making a profit . . . We emphasize that we as local callers have nothing to gain. Only you as clubs can gain . . . "

TEEN CLUBS

ON THE TRAIL of our younger dancers, this month we wend our way up to Canada where we'll drop in on Mike and Mary Turner, caller and founder of this club, and parents of three teen members.

TEEN TWIRLERS
Ottawa, Ontario

Formed in October, 1973, the Teen Twirlers dance two Sunday afternoons per month at the Britannia United Church. And interesting to note, they have two halls going at the same time – one for beginners (taught by Frank Schilder, a former teen dancer himself) and the other for graduates and more experienced dancers with caller, Mike Turner.

Three levels of dancing are used in the club: CALLERLAB's Basic Program, Extended Basic Program and Mainstream Program, plus some Experimental figures. The Teen Twirlers dance contras but do not do rounds.

The club is a large one with 150 members who pay 25¢ per dance plus a $1.00 yearly registration. There is no charge for the use of the halls. Ages range from 12 to 21. Guests seldom attend, although parents who square dance are included at the graduation party.

Mike relates that he has found that teens learn twice as fast as adults and thus fewer classes are needed. He has also discovered that when they dance twice a month almost all the members attend but when the club met once a week, the participation dropped off.

There is no club constitution or officers although business meetings are held when needed during an intermission period at a regular dance. The club is run by a benign "dictator" as the caller addresses himself.

The Teen Twirlers have found good sources of beginners to be friends and relatives of present members, children of adult square dancers and from presenting an "afternoon" one-night stand in the schools at the invitation of the teachers.

Apart from club recruiting, Mike recently held a one-hour program for local teachers during their professional development day. He told something about the history and evolution of modern-day square dancing, stressing that it is a non-competitive activity. He included the teachers in a sampling of simple squares and contras and played excerpts of other singing calls, hoedowns and reels for them. He left with them a list of reference materials and some simple teaching hints. Hopefully better square dance teaching in the schools will result in more enthusiasm for the activity by teens out of the classroom.

IDEAS *from* HERE *and* THERE

Michigan

In the Western Michigan Square Dancers Association *Newsletter* of March, 1978, we noted they welcome all recent graduates of square dance classes by sending them the *Newsletter* free for the balance of the year. Obviously it's good business to introduce themselves to newcomers, but stretching the introduction throughout the remainder of the year is true graciousness and generosity.

Florida

We liked this name for an annual dance held at the Easter season: ABUNDance. With the dance limited to 250 couples and with about 50% of those attending coming from out of

BADGE OF THE MONTH



Representative of the many retirement centers which have sprung up during the past few years is John Knox Village in Lee's Summit, Missouri. Four years ago The Village Promenaders was started for residents 60 years of age or older. The club selected a badge patterned after the shape of the International Pavilion at the Village which seats 3,000 persons.

These young people dance or practice six times a week. And if that weren't enough to keep them busy, last year they gave 45 performances for churches, schools, nursing homes, etc., mostly in the Kansas City area. Whenever they received a donation from these activities, they turned it over to the National Gerimedical Hospital. Their current hope is to start a wheelchair class where they will guide the patients through the square dance routines.

Ah, youth!

town, truly it must have been an abundant time of fellowship.

Missouri

From the local newspaper of the John Knox Retirement Village comes this suggestion by Claude Lewis for taking care of the facilities. It also could be applied to any square dance hall or premise a square dance club might use:

1. If you open it, close it.
2. If you turn it on, turn it off.
3. If you unlock it, lock it.
4. If you break it, repair it.
5. If you can't repair it, report it.
6. If you borrow it, return it.
7. If you use it, don't abuse it.
8. If you make a mess, clean it up.
9. If you move it, put it back.
10. If it belongs to others, get permission.
11. If it doesn't concern you, leave it alone.
12. If in doubt, ask.
13. If you are asked to help, help.
14. In short, THINK.

A PROMOTION FOR YOUR FALL CLASS

THE PIONEER SQUARES of Murray, Utah, designed a neat, eye-catching flyer to promote their September beginners' class. The members were supplied with ample quantities to hand out to friends, acquaintances and prospective attendees.

There's still time to plan; your club might want to tackle something similar. As the Pioneer Squares have done, it's wise to include telephone numbers where additional information can be obtained.



SQUARE DANCING is good times with friendly folks having fun just like the old days.

SQUARE DANCING is exciting and finding out your spouse is just as fun to be with as ever.

SQUARE DANCING is for the young at heart.

We've got a good thing and we want to share it with you and your partner.

Come see what we're hollerin' about. Class begins for all NEW DANCERS

September 9th, 16th and 23rd

7 til 9 o'clock p.m.

VIEWMONT ELEMENTARY
5770 South 745 West
Murray, Utah

COME DANCE WITH THE PIONEER SQUARES

"THE BEST IN THE WEST"

GRANT BEST

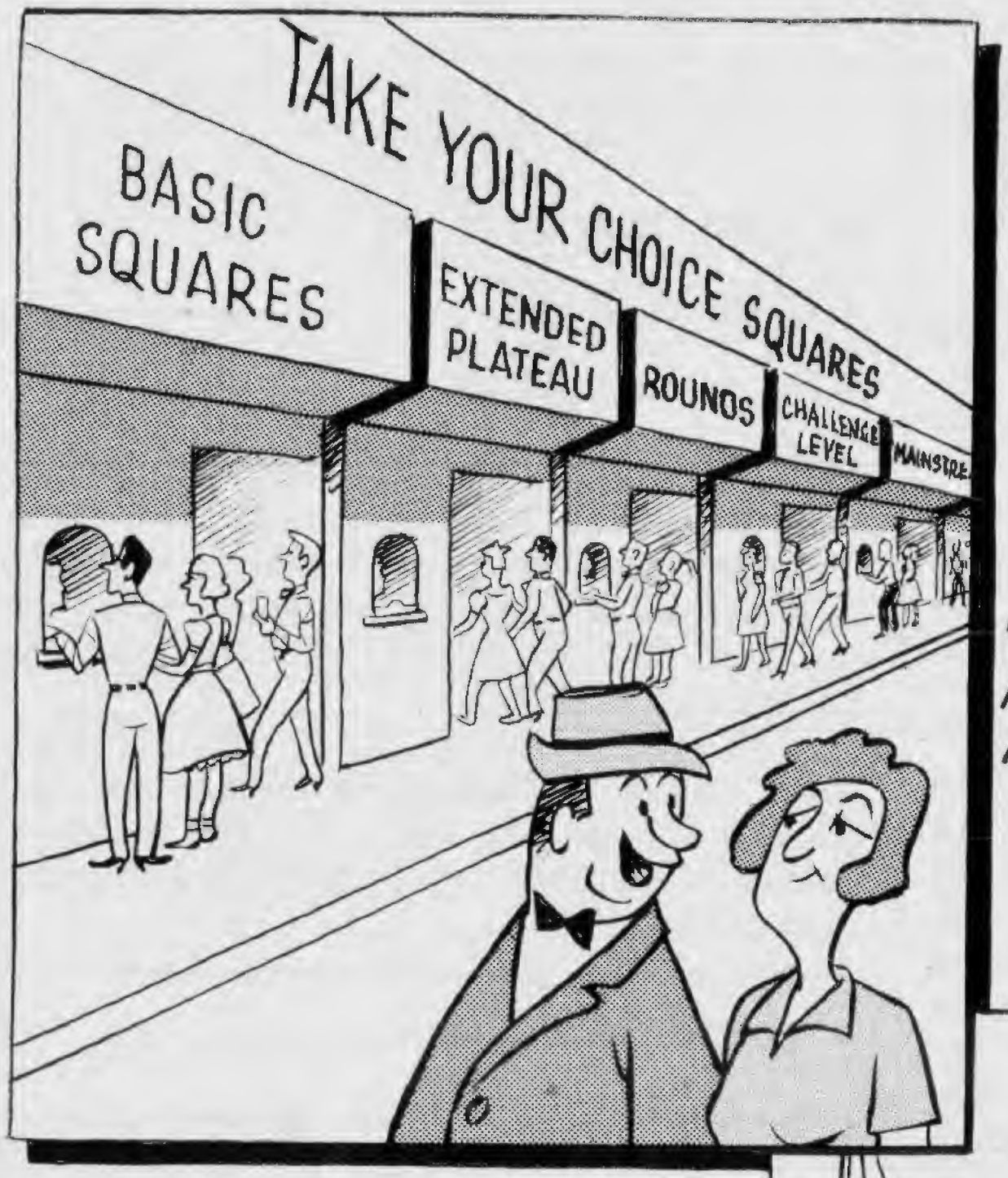
(our caller and instructor) will be spreading our enthusiasm.
Jump right up and in for a real good time.

WHAT IS IT? Call 571-0395 or 571-3668 for the inside scoop.

See you there, and bring your best friends — they'll thank you for it.

It's never too early to get out the word about beginners' classes. Pioneer Squares flyer is designed to get the message across.

SQUARE DANCE DIARY by a square dancer



"...GOT THE IDEA FROM THOSE MULTI-THEATER COMPLEXES THAT ARE SPRINGING UP..."

For the summer months, here are a few

ODDS and ENDS



"...HE'S BEEN HAVING QUITE A BIT OF SUCCESS WITH THIS METHOD..."

ROUNDANCER MODULE

Round dance Abbreviations

TRYING TO READ and decipher a round dance cue sheet for the first time can be a very traumatic experience for the uninitiated. For the sake of brevity, most choreographers use as many abbreviations as possible when writing a description of a dance and these have become fairly standardized. We'd like to begin with the positions used and their abbreviations, where applicable.

We will concern ourselves with the 16 basic positions, most of which are taught during the first few sessions of a class for beginners.

CL – Closed Position. Partners facing almost directly, shoulders parallel. Man's right arm partially encircles the lady with his right hand in contact with her back just below the left shoulder blade. His right arm is held up and slightly curved with the elbow *up* (don't bend the arm at the elbow and point the elbow down to the floor). The lady's left arm rests along the length of the man's right arm with her left hand along the back and top of his upper arm or shoulder. The man's left hand is held palm up and her right hand rests on it, palm down.

L CL – Loose Closed Position. A variation of Closed Position with partners a little further apart to allow for crossing movements of the feet or hands.

SCP – Semi-Closed Position. The hand positions are maintained as in Closed Position but partners turn slightly and open out into a "V" with man's right and lady's left hips adjacent. The man's left and the lady's right joined hands are extended forward.

REV SCP – Reverse Semi-Closed Position. Shoulders are held parallel with heads turned (man's to the right, lady's to the left) and partners in a "V" with man's left and lady's right hips adjacent. The man's right armhold is loosened slightly to allow the woman to turn.

OP – Open Position. Partners stand side by side, both facing forward. Inside hands (man's right and lady's left) are joined.

L OP – Left-Open Position. Same as Open except that the lady is on the man's left and the man's left and lady's right hands are joined.

H OP – Half-Open Position. This can be considered a variation of either Open or Semi-Closed Position. Partners are side by side, both facing forward with man's right arm encircling the lady as in Semi-Closed Position. The lady's left hand rests lightly on his upper arm or shoulder. Outside hands are free (not joined).

LH OP – Left Half-Open. Opposite of Half-Open with man's left arm encircling the lady's waist and her right hand resting on his upper arm or shoulder.

BFLY – Butterfly Position. Partners facing with arms held well out to the side at shoulder level or higher, hands are joined, man's right to lady's left; man's left to lady's right.

BJO – Banjo Position. Same as Closed Position except that partners move slightly to the left so that the lady's right hip is in front of the man's right hip. Hands and arms are held relatively the same as in Closed Position.

SCAR – Sidecar Position. Same as Banjo Position except that the lady is to the right of the man and her left hip is in front of his left hip.

SKT – Skater's Position. Partners side by

COMING ATTRACTIONS

September starts a new year on the Square Dance Calendar. Many clubs now on summer schedules will be returning to full programs. Our plans for the fall issues are now on the drawing board, and from all appearances we'll be having some exciting round dance series in the issues to come. If you have any thoughts on particular aspects of round dancing, or on the activity in general, let us hear from you.

side with man's right arm encircling lady's waist to clasp her right hand at her right hip. The lady's left hand rests in his left and his left arm is held out to the side. The lady may hold her skirt with her right hand or she may hold her right arm out to the side instead of clasping the man's right hand behind her back.

SOMBRERO – Sombrero Position. With the lady on the man's right side (as in Banjo), man's and lady's right arms encircle partners at waist height. Partners left arms are raised at about shoulder level with the elbow bent.

VARS – Varsouvianna Position. Partners face forward with man standing slightly behind lady so that his right shoulder is directly behind her left shoulder. Man's right arm crosses behind lady's shoulder and holds her right hand to the side of and slightly above her shoulder level. Man holds lady's left hand in his left to the side and about shoulder level. Height will be determined by the relative size of partners. There should be no contact between man's right arm and lady's shoulders. Lady's palms are turned away and her fingers are held lightly between man's finger and thumb.

FCG – Facing Position. Partners face each other squarely with both hands joined. Height of joined hands depends upon the type of rhythm being executed. It can vary from shoulder level to waist level.

OP FCG – Open Facing Position. A variation of facing position used most often at the start of a dance. Partners face each other with only the man's right and lady's left hands joined. Free arms may be extended to the side in a comfortable manner.

PAGING THE ROUND DANCERS



Joan and Frank Keeser – Belleville, Illinois

WHEN THE BELLEVILLE Playground and Recreation Board started a class in square dancing in 1948, Frank and Joan Keeser joined the group. Circle mixers and traditional rounds were taught along with the square dancing and included Cotton Eyed Joe, Beautiful Ohio, Jessie Polka, etc.

Then followed round dance lessons with the R.H. Rounders. At the request of one of their square dance groups they began teaching round dancing in 1954, and in 1957 one of the classes was formed into the Toe Twinklers Club which still meets weekly. Joan does the teaching and cueing for this club, for a Monday evening class, for Fan C Square Dance Club (founded and called for by the Keesers), and at open and club dances in the area when Frank is the featured caller. Mixers and easy rounds are taught at the beginners' square dance sessions and one circle mixer is almost always featured at each square dance.

Frank and Joan received the annual Scallership Award of the Illinois Callers' Association and both have served as officers of that organization, which has now accorded them honorary life memberships. They are charter members and past officers of the Greater St. Louis Folk and Square Dance Callers and Teachers Guild and members of that group's Round Dance Teachers Council. They are also members and past officers of the Greater St. Louis Federation, were named honored couple of the Federation's 1972 Festival of Flowers and served as round dance chairmen for the April in Paris Festival.

When the Keesers built a new home in 1959, the basement was designed as a dance studio where round and square dance classes could be held. Hobbies included rallying and traveling in an Airstream trailer. They have called and cued for many international rallies of the Wally Byam Caravan Club as well as conducting dances for local and regional meetings of the club.

Frank and Joan are members of ROUNDALAB and Frank is a member of CALLERLAB. He is a machinist for Terminal Railroad Association and Joan is an organist for First Church of Christ, Scientist in Belleville and for a local funeral home. Joan was also society editor for a Belleville newspaper for a number of years.

• Chapter fifty-three

Variety in Setup and Getout Modules

By Calvin Campbell, Alameda, New Mexico

SETUP MODULES ARE BASICALLY USED by callers to move dancers from a static (zero) square to a selected formation. Usually the caller has other modules prepared which dance well from a particular formation and a quick getout in case the routine is not progressing as planned. Since most callers set up to a relatively few number of reference point formations, it is important to provide variety in the construction of setup modules.

The Box 1-4 (zero box) and the 1P2P line (zero line) have been used by many callers since Lloyd Litman and Les Gotcher pointed out their usefulness in the early 60s. These two reference points provide many good examples of how variety can be interjected into setup modules. In this discussion only a limited number of examples will be presented out of the many possibilities. Hopefully these will stimulate your imagination to construct or research for others.

Setting up a Box 1-4 (Zero Box)

A simple way of setting up a Box 1-4 (ZB) is to have either the head or the side couples square thru four hands. Since the inactive couples remain in

TABLE 1 **ZERO SQUARE – ZERO BOX**

1	Head Couples Swing Thru . . . Spin the Top . . . Pass Thru . . .
2	Head Couples Curlique . . . Cast Off 3/4 . . . Fan the Top . . . Men Trade . . . Pass Thru . . .
3	Heads Square Thru 3/4 . . . Separate Around 1 . . . Into The Middle . . . Pass Thru . . .
4	Heads Turn Thru . . . Separate Around 1 . . . Into the Middle . . . Turn Thru . . .
5	Heads Star Thru . . . Pass Thru . . . Right & Left Thru the Outside Two . . . Dive Thru . . . Pass Thru . . .
6	Heads Star Thru . . . Everybody Double Pass Thru . . . 1st Couple go Left Next Couple Go Right . . . Pass Thru . . . Wheel & Deal . . . Centers Right & Left Thru . . . Pass Thru . . .

their home positions the caller can easily visually check the squares to see that all the dancers have executed the calls properly. Table 1 contains six other examples of setups to this same position (Formation, Rotation, Affiliation – FRA).

Examples 1 and 2 are straightforward equivalents for a square thru. They involve only the two active facing couples. The inactives basically stand and watch the action. Variety is achieved mainly through the use of different basics. Even though many equivalents can be written for square thru, you should limit the length of those used in setups. By using mostly short square thru equivalents, you will keep the inactives from standing around for long periods of time.

CAL CAMPBELL, who has authored a previous Textbook chapter, completes his contribution with this study on Setups and Getouts, terms that are much in use in the contemporary square dance field. Obviously, not all callers will adapt themselves to all theories of the calling art, but we are attempting to present as wide a selection of ideas as possible, so that today's and tomorrow's callers will have this reference material at their fingertips. Again, our thanks to Cal and to all of the other knowledgeable callers who have contributed their thoughts to this collection.

Examples 3 and 4 use the inactive couples as goal posts. The traffic pattern moves around and between these goal posts. The action is still easy to follow because it mainly involves just two couples. In these two examples, the square dance basics used are simple but the traffic pattern is different in each one. Goal post patterns are enjoyed by most dancers and, when mixed in with other variety ideas, help add to the program.

Example 5 becomes a little bit more complicated. The inactive couples are now involved as part of the action and temporarily out of home position. Once you have memorized this little pattern, you can replace the star thru or the right and left thru or the pass thru with equivalents. You can also use box zeros wherever an eight chain thru formation is established.

Example 6 has all four couples moving in a traffic pattern which passes through several intermediate formations and ends in a Box 1-4 (ZB). Once again, as soon as you have learned the basic pattern you can selectively use zeros or substitute equivalents. Be careful how you do this. You can become so involved with the substitutions and additions that you destroy the enjoyment and usefulness of the basic pattern.

The complexity of these modules varies considerably. However, since they all end up at the same point the caller only has to maintain two mental images of the check point – one for when the heads are active and one for when the sides are active. These mental images become sort of snapshots which can be compared with the dancers in the squares at the end of the module. The rest of the time the caller can monitor the flow of all of the dancers and not worry about having to track every movement of a few couples in selected sets. This makes the job easier for the caller and protects against the time when the key sets break down. However, the need for

mixing the other forms of variety becomes more important. If you do not use many forms of variety the dancers will also get to recognize the same checkpoints and part of the fun of dancing may be lost.

Setting Up a 1P2P Line (Zero Line)

The basic module for setting up a 1P2P (zero) line is to have the heads or the sides lead right and circle four to a line. This produces two facing lines of four with the active couple on the left end of the line and close to their home position. This makes the snapshot image easy to visualize. Table 2 contains five examples of different ways to set up this same FRA arrangement.

TABLE 2 — ZERO SQUARE – ZERO LINE

1	Head Two Couples Right & Left Thru . . . Same Ladies Chain . . . Flutter Wheel . . . Sweep 1/4 . . Pass Thru . . . Circle Four to a Line
2	Head Couples Spin the Top . . . Turn Thru . . . Circle Four to a Line . . .
3	Head Ladies Chain . . . Heads Star Thru . . . Pass Thru . . . Two Ladies Chain . . . Star Thru . . . Pass Thru . . . Bend the Line . . .
4	Head Ladies Chain Right . . . Head Couples Lead Right . . . Star Thru . . . Right & Left Thru . . . Bend the Line . . .
5	Four Ladies Chain 3/4 . . . Heads 1/2 Square Thru . . . 1/2 Square Thru the Outside Two . . . Bend the Line . . .

Examples 1 and 2 are equivalents for couples lead right plus circle to a line. Example 3 is a combination of a couples lead right equivalent (head ladies chain, heads star thru, pass thru) and a circle four to a line equivalent (two ladies chain, star thru, pass thru, bend the line). Notice that the two equivalents are the same except for bend the line. Set up as a formula:

Couple lead right equivalent +
Couple lead right equivalent +
Bend the line = 1P2P Line

By mixing together various interesting combinations of equivalents for couples lead right, you can provide more variety for the same amount of memory work.

Examples 4 and 5 involve more complicated setups which could be classified several different ways. Rather than getting too theoretical at this point, just study both examples and notice that several intermediate formations are passed through on the way to a 1P2P line (ZL). Whenever the same intermediate FRA arrangement occurs in two different setups, the module can be broken down into sub-blocks. These sub-blocks can be combined to make new setup modules. In addition, at these same points zeros and equivalents can be used to extend or change the module.

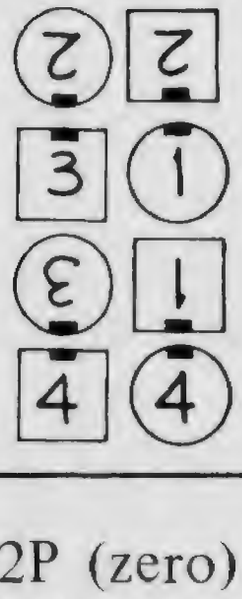
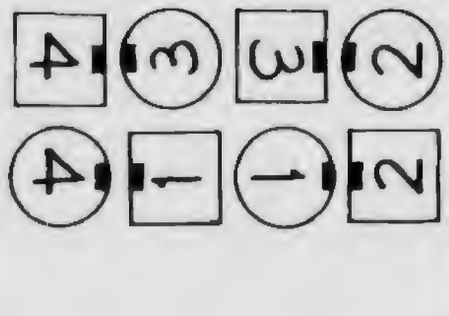
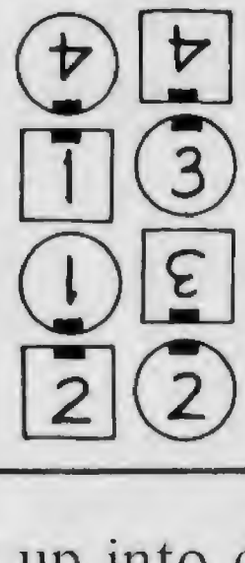
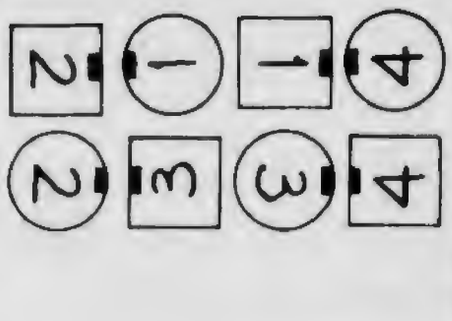
As you may have already noticed, all the above examples end up at the same exact reference point. The modules contain basic ideas which can be added to or changed by zeros and equivalents. Once again the snapshot mental images are limited to only two – one for when the heads are active and one for when the sides are active. Nonetheless, a great deal of variety is possible.

Quadrant Rotation of Setups

All the examples presented thus far have ended in what may be termed the root setups for a Box 1-4 (zero box) and a 1P2P (zero) line. In each case either the head couples or the side couples are in their home position or very close to it. There are also ways to set up a Box 1-4 (zero box) or a 1P2P (zero) line which will move the various couples around to different positions in the square. In effect, the entire square is rotated through various quadrants. Choreographically they are all equal to each other.

Table 3 illustrates examples of setups to a Box 1-4 (zero box) in which couple number four is positioned in each of the four home positions. Each one is a zero box because the number one man is still facing the number four lady, everyone is in sequence and in an eight chain thru formation. From the caller's viewpoint, once you have adjusted your mental image to recognize the variations they are as easy to work with as the root positions. If you substitute head couples for side couples and side couples for head couples in any of the examples in Table 3, you create zero boxes with the head couples on the outside.

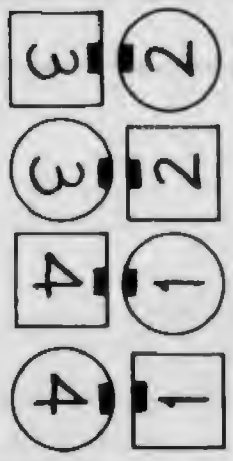
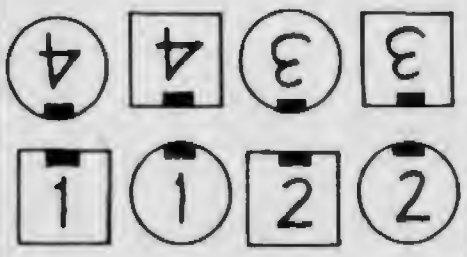
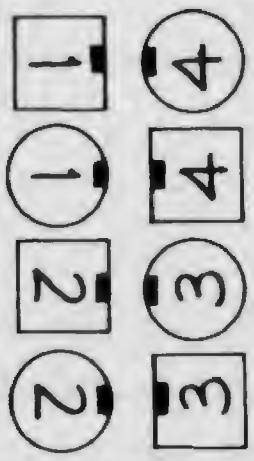
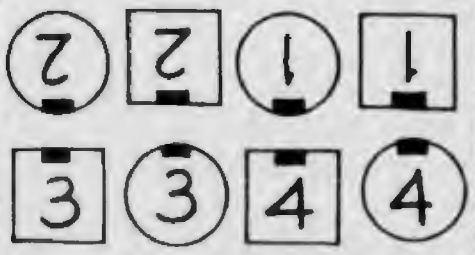
TABLE 3 **SETUPS TO A BOX 1-4 (ZERO BOX)**

Four Ladies Chain Sides 1/2 Square Thru Right & Left Thru the Outside Two	Sides Pass Thru Separate Around One Lines of Four Everybody Star Thru Centers Pass Thru Right & Left Thru the Outside Two	Four Ladies Chain Sides Star Thru Substitute Centers Pass Thru	Heads Right & Left Thru Sides Cross Trail Thru Around 1 Four in Line Everybody Star Thru Right & Left Thru
			

1P2P (zero) lines are just as easy to set up into different quadrants. The simplest way is to have everyone promenade and then either the head couples or the side couples wheel around. This forms two facing lines of four which are true zero lines. Depending on the speed with which each square promenades, this can result in a scrambled looking floor. Table 4 illustrates examples of setups to 1P2P lines which rotate the zero lines through the four

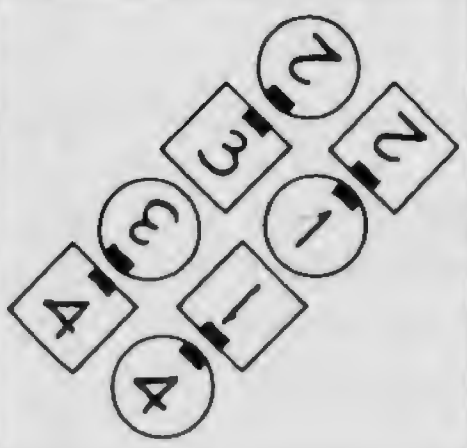
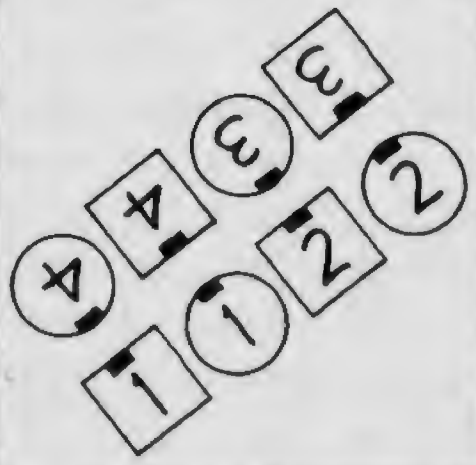
quadrants. If you substitute head couples for side couples and side couples for head couples, you still get zero lines. The arrangement will just be 4P1P.

TABLE 4 **SETUPS TO A 1P2P LINE (ZERO LINE)**

4 Ladies Chain 3/4 Head Star Thru Pass Thru Star Thru Pass Thru Bend the Line	Head Ladies Chain Heads Square Thru Slide Thru Two Ladies Chain	4 Ladies Chain 3/4 Heads Slide Thru Box The Gnat Everybody Double Pass Thru Peel Off	4 Ladies Chain 3/4 4 Ladies Chain Across Heads Right & Left Thru Sides Cross Trail Thru Around 1 to a Line
			

You can also set up a Box 1-4 (zero box) or a 1P2P (zero) line which runs diagonally across the hall. This is usually classed as a gimmick but it will really give you a good reading on how well the dancers are executing position dancing. Table 5 gives one example for each.

TABLE 5 **DIAGONAL SETUPS**

Box 1-4 (zero box)		1P2P Line (zero Line)	
4 Ladies Chain 3/4 Head Men & Corner Girl Square Thru Split the Outside Two Around 1 Four in Line Everybody Star Thru Right & Left Thru		Head Men & Corner Girl Pass Thru Separate Around Two to a Line of Four	

NEXT MONTH we will conclude this chapter by Cal Campbell on Setups and Getouts. Then, in the following issues we will be adding a few of the bits and pieces that have so far been overlooked. Once the Textbook has been published as a separate volume, we intend to continue this project of caller training with a monthly Caller's Notebook.

StyleLab

CROSS FOLD

FOLD, AS A BASIC, has become a staple item in our square dance repertoire. No matter how well versed a dancer may become in doing a regular Fold, it is interesting to note how even the most experienced get tripped up when it comes to a Cross Fold.

Let's workshop a bit on a simple garden-variety of *Fold.* Starting from an ocean wave (1) the ends (or men) will Fold (2) by making a 180° arc (3) until they have *folded* or moved directly behind the person who was standing beside them (4), and thus ending in what might be called a "Z" formation.

Now, starting from the same ocean wave (5) a Cross Fold begins in the same manner. The ends, or as in this case the men, start their 180° arc (6) by crossing behind, passing the first person (7) and continuing on until they have actually folded (or cross folded) to stand in front of the next dancer (8).

This time let's start from a two-faced line (9). In this example the distance to be covered by the ends in doing a Cross Fold is indicated by the arrows (10). The men, in making their 180° arc, will cross in front of the girl who was beside them (11) and end standing behind the next person (12) in another "Z" formation.

A standard line of four dancers all facing in the same direction (13) sees an ends Cross Fold as a fairly uncomplicated maneuver. The ends start forward in making their 180° arc (14). As they pass right shoulders (15) they complete the maneuver and end as two facing couples (16), one a standard couple, the other in half sashayed position. There are other situations where Cross Fold can enter in, but these tell the story.










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CONTRA CORNER

News Notes and Triples— A bit of each from here and there

OUR FRIEND, Glen Nickerson, Kent, Washington, has an unusual and successful contra program going with the Boeing Aircraft employees up in his area. Called the Contrails, the club badge tapers the letters to represent converging vapor trails, resulting in a very attractive attention getter. Formed in March, 1977, the group recently celebrated its first anniversary and meets each second and fourth Sunday (except during the summer).



Contrails badge

For those who like to know what others are calling, here is a partial rundown of the Contrails contras and quadrilles as taught and called by Glen. (Duples Crossed) Trade By, No-Swing, Shadrack's Delight, Third Hand, Fairfield Fancy, Up Jumped the Devil, Aston Polka, Inflation Reel, Banjo Contra, Rutgers Promenade, the 3/4 Contra, Betty's Fancy, Marie's Favorite, Dream Lake, Seafood Delight, Lady Walpole's Reel, Happy Wanderer, Hills of Habersham, Borrowed From Leger. (Duples Not Crossed) Duke of Kent's Waltz, La Vandrevil, Irish Washerwoman, Petronella. (Triples Crossed) Lonesome Shepherd, Market Lass. (Triples Not Crossed) Kiss Your Granny, Sackett's Harbor, Cayman Island, Long Valley.

☆☆☆

"Stew" Shacklette, Brandenburg, Kentucky, sends us these triples which he has worked out. You might refer back to the March, 1978, issue for more on the triple concept.

SOMETHING OLD

By "Stew" Shacklette

Formation: Number one couple active, no cross over

Intro: Both end couples do sa do
1-8 – – – –, Center couple do sa do
9-16 – – – –, Active couple down center wheel
17-24 – – – –, Come back to place cast off
25-32 – – – –, Top two couples right and left thru
33-40 – – – –, Same two right and left back
41-48 – – – –, Active cast down outside below and box the gnat
49-56 – – – –, All go forward and back
57-64 – – – –, Just the ends do sa do

SOMETHING NEW

By "Stew" Shacklette

Formation: Number one couple active, number two couple crossed over

Intro With the one below right hand star
1-8 – – – –, Back by the left
9-16 – – – –, Same two right and left thru
17-24 – – – –, Active couple do sa do in center
25-32 – – – –, Active couple swing in center
33-40 – – – –, Go down the center, turn alone
41-48 – – – –, Come back and cast off (with number three couple)
49-56 – – – –, Just those two pass thru U turn back
57-64 (come in at the head), – – – –

It would be interesting to know what type of contra material you are interested in. We remind you that for the basics of contra dancing, the 100 dances in the "Caller/Teacher Manual for Contras" by Don Armstrong make up an excellent starter course for any caller.

ROUND THE WORLD of SQUARE DANCING

Those with items of special interest should send them to NEWS EDITOR, SQUARE DANCING, 462 No. Robertson Boulevard, Los Angeles, Calif. 90048. Letters will be read and appreciated although time may not allow the personal acknowledgment of each one.

Florida

The 3rd Sunshine Festival, which was held at the Civic Center in Lakeland in February, was a huge success. Dancers from California, Washington, Michigan, and many other areas enjoyed the near perfect weather. The fashion show was outstanding and included many men strutting their stuff. The women did pretty well, too. Especially impressive was the round dance program which included the dances most everyone knew. The staff seemed to go out of their way to make all feel welcome. Frank Bedell, Roger Chapman, Jack Lasry, Singin' Sam Mitchell, John Saunders and Charles and Madeline Lovelace were joined by guests Ron Schneider, George and Bobbie Stone, and Marty and Birdie Martin to provide dancing pleasure for all who attended. – *Jack Thompson*

Saudi Arabia

Last October we had our Fall Festival Jamboree at Riyhad. Clubs attended from all areas of the kingdom. Those represented were the Desert Swingers of Riyhad, Red Sea Squares of Jeddah, Arabian Promenaders of Ras Tamura, Arabian Hoedowners of Dhrahan, Arabian Flares 'n Squares of Abqaiq and Taif High Steppers of Taif. Jerry Story, Quincy, Illinois, was the main caller from the States. In March the Jeddah Red Sea Squares hosted their 10th anniversary with clubs from the East and West Coasts in attendance. Then, in May the Dhrahan Hoedowners sponsored their 15th Annual Spring Festival. So American square dancing gets bigger and better each year. – *Charles and Judy Statucki*

England

Congratulations to the British Association of American Square Dance Clubs which celebrates its 25th Anniversary this year. Its beginning saw 14 member clubs; this year it has grown to 82. Two of them, East London and Lister, are charter members still active. During the past 25 years the Association has published a magazine entitled, LET'S SQUARE DANCE, printing 10 issues each year; so along with the Association's anniversary, the magazine celebrated its 250th issue this past February. Again, congratulations!

Nebraska

The Prairie Conclave of American Folk Dancers was successfully completed the first weekend in April at the Nebraska Center for Continuing Education at Lincoln. Over 100 participants from Iowa, Kansas and Nebraska attended this leadership training seminar. John Kaltenthaler, the Executive Secretary of CALLERLAB, was the resource leader for the conference. Special interest and buzz groups discussed a number of subjects from which four resolutions were formulated. Saturday evening featured a square dance conducted by the callers who were present for the Conclave. – *Darlyne and Paul Goodman*

Oregon

The Oregon square dancers have been invited to make a "sister city" dancing visit to Sapporo, Japan, and plans are underway to fly out of Portland on July 29th for an overall 23-day trip, including Tokyo and Hong Kong. "Sister City" aspects are being handled through the office of Portland Mayor Neil Goldschmidt. The tour format will include exhibitions and informal square dancing with spectators. It is expected that the Oregon visitors will have an opportunity to join with Japanese square dancers, as well as making general public appearances. The group will include Portland caller Gene Noble and his wife, Lois, plus two or three squares of dancers.

Virginia

Change in plans! It was announced that the Tidewater Square and Round Dance Council's 3rd Annual Independence Day Dance would be held on July 4. The group has been advised that the Norfolk Arena will be closed on that day

and the dance has been rescheduled for July 8th, with round dancing starting at 6:00 P.M. and square dancing from 7:00 to 10:30 P.M.

Ontario

Modern square dancing in Sault Ste. Marie (Ontario and Michigan) is 25 years old this year. The event was celebrated with a three-day event, called the 25th Anniversary Square Dance Celebration, on June 23-25. The climax of the celebration was a giant picnic held June 25th at Sherman Park in Sault, Michigan.

The 9th Annual Thunder Bay Square Dance Festival is scheduled for July 20-22 at Confederation College. Dick Rueter will call for the square dancing and Walt and Beverly Homer will be in charge of the round dancing.



Buttons and Bows Club of Washington, Missouri, surprised caller Harold Dobsch and his taw, Betty, with a cake and gifts honoring their 25th Wedding Anniversary.

Missouri

The 4th Annual Thunderbird Square Dance Festival will be held August 11th and 12th at the beautiful Skateworld Roller Rink in Sikeston. Callers will be Bob Fisk and Bill Volner with Jack and Lee Ervin conducting the round dancing. For further information contact Mrs. Bill Volner, P.O. Box 702, Sikeston 63801.

Show-Me Square Up #2 will be held Friday, August 25th during the Missouri State Fair in Sedalia. Dancing will take place at The Village with Tom Cave on squares and John and Dottie Golson on rounds.

Colorado

Royal Gorge Promenaders of Canon City will host the 2nd Annual Royal Gorge Bridge Dance on July 22nd. Dancing will be held on the world famous Royal Gorge Bridge, the highest suspension bridge in the world. Participants will receive a special badge. Last year 200 dancers ventured out on the bridge and it was a night never to be forgotten. For more information write Chuck Fish, 1307 McKinley, Canon City 81212. Al Horn will call for the dancing.

Stir the bucket for the 10th Annual Peach Festival to be held August 25th and 26th at Two Rivers Plaza in Grand Junction. Featured caller will be Luther Rhodes with Northwest Area Association callers also participating.

Red Rock Ramblers of Lyons began the 20th season of Saturday summer square dances in June. Dancing will continue weekly through September 2nd and folks from throughout the United States and overseas are welcome to attend. Don't pass thru—stop by and square dance with the Red Rock Ramblers.

Nevada

The Swinging Stars of Las Vegas had a fantastic turnout at their Spring Festival. It was a first for the group and the Swinging Stars from California attended the affair. Roger Brodeur is the club caller. Guest caller for the festival was Dick Houlton.

D.C.

The Washington Area Spring Square Dance Festival was held in March at the Sheraton Park Hotel. Eight outstanding callers and three round dance leaders directed a total of 96 hours of dancing in five ballrooms. The WASCA Festival was the 19th and was attended by 4,500 dancers from 30 states and Canada. All of the Eastern states were well represented and over 30 dancing couples came from Canada, California, Ohio, Indiana and Michigan. This shows that dancers are willing to travel for fine festivals and dancing fun. The 20th WASCA Festival is scheduled for March 8-10, 1979.

South Dakota

The Black Hills Square Dance Festival in Rapid City has become an "institution" and will observe its Silver Anniversary July 28th and 29th. The first festival was the result of concerted efforts by Claude and Ethel Bangs, Warren and Rose Coon, Tom and Mabel Callahan and Floyd and Eva Warren. The first two street dances were held in front of the High

School which was large and cool enough, but presented problems with lights and sound. The street sloped to such an extent that the dancers always ended on the low side. In spite of all of this the dance was a success. Succeeding dances were moved to the City Auditorium, which provided a much smoother street for dancing. Different methods of smoothing the street surface had presented various problems, some humorous and some not so funny. Through trial and error a preparation of water glass is applied to the street surface and proves to be most satisfactory. After the City tore down the Auditorium the festival was moved to the State Fairgrounds with dancing in the 4-H Building and street dancing on the Brekhus Buick parking lot. After a few years of local callers, Johnny LeClair began calling and he has brought with him many other callers. The committee still includes the Coons, along with Al and Carol Horst, Leo and Diana Fergel and Merle and Pat Walker. Dancers from just about every state, Canada, Hawaii, England and Germany have attended the festival. Johnny LeClair and Beryl Main will be on hand to help with the 25th Anniversary celebration.

California

The Monterey Square Dance Festival has moved to Seaside. It will be held August 11-13 at Seaside High School. Callers for the 9th annual affair will be Dave Hoffman, Marv Lindner, and Skip Graham with Hank and Ruth Fitch on the rounds. There will be a square dance store and record shop, and trailer and camper parking is available on campus.

Alberta

Registrations for the 1st Canadian National Square and Round Dance Convention in Edmonton have surpassed the 4,500 mark with many still coming in. Dates for the Convention are August 17-19, and all square dance activities will be held in the Edmonton Coliseum. The round dancing will be conducted in schools in an area within a five block radius of the Coliseum.

Georgia

The 7th Annual Jekyll Fun Fest in July, 1977, featured a callers' college for new callers. It was so successful that it will be repeated July 9-13 this year. In addition, Dick Barker and Cal Golden will conduct a course for experienced callers July 16-21. 60 squares attended the Fun Fest in 1977 and all had a wonderful time with Dick and Cal calling the squares and Charlie and Madeline Lovelace taking care of the rounds. The 8th Annual Fun Fest will be held July 14th and 15th. The staff will include (in addition to Dick and Cal) Wayne and Barbara Blackford on rounds and Tommy and Shirley Deems for the cloggers. See you all at Jekyll Island!

(Please turn to page 74)



Viewed from the highway is the recently completed square and round dance center near Missoula, Montana, planned and built by Ray and Afton Granger. The building houses a dance hall (on the left), apparel shop and eating area (on the right), and offers a vista of pine covered mountains.



Several years ago Mac and Virginia McDonald (left), presidents of the Georgia State Square Dance Association, became interested in bringing square dancing to the youngsters in the 4-H program. This year the 4-H'ers held their third square dance festival in Rock Eagle. William A. Edwards, 4-H Recreation Specialist, honored the McDonalds with the presentation of a citation for outstanding service during the festival.

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BIG-HALL COVERAGE

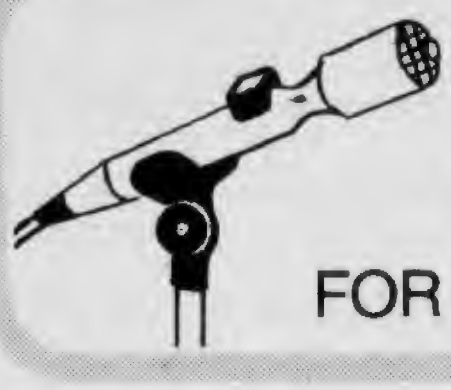
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WORKSHOP

FOR LEADERS IN SQUARE AND ROUND DANCING



July, 1978

THE LIMITED BASICS PROGRAM

By Jack Lasry, Hollywood, Florida

THE PROGRAM OF LIMITED BASICS with little change in square dance terminology should be provided for the dancers in every community. The program can be attractive to those dancers who have limited time to spend with this recreation. It has a degree of difficulty which is different from most normal programs.

Some of the Problems

First, I see the problem of dancers bringing friends to class and wanting them to hurry and finish class so that they can join the "Mainstream" club.

Second, consider that square dancing is like a fever. Once the bug bites, it is often the case of "I can't get enough," and "no matter what else, we will go square dancing almost every night of the week."

Third, the quality of the callers who perhaps can't make it at the Mainstream with their calling, try the Extended Basics Program, and again fail.

Fourth, the qualified caller who gets a good program underway and then allows it to creep upward into the Mainstream, because of the difficulty (he thinks) in finding creative choreography for the club.

The key to success with a Limited Basics Program of square and rounds is:

1. The leadership of the caller. He must be a looked-up-to member of the calling society and have the fortitude to "stick to his guns" in spite of the pressure placed upon his program by dancers wanting the group to progress.

2. The sociability of the caller: The dancers must not make up squares in advance, but mix and mingle. The refreshments should not become a burden on the committee or individuals. Special events that fall during the dance week to fit holidays should provide incentive to the party planners.

3. Provide the opportunity for these dancers to participate in local festivals by having an Extended Basics room as well as a Plus II room.

4. The hardest part of the program for the caller is providing an interesting dance program that will not be the same each week. Introduce several new singing calls each dance. The variety of music and songs provides for this programming problem. Theme your patter tips so the dancers get the opportunity to work with a few central basics each tip. Introduce a little All Position Dancing. Not too much, but a little here and there to provide variety. Plan your dance program each time you call and try to include a tip that "hashes" up the basics. This will provide for the need to be challenged.

As the caller and leader, you must show great interest and enthusiasm in the dance. You must create the feeling that you are really enjoying your role as a caller. After all, we must provide what the dancers like and want. In the Extended Basics Program that boils down to limited choreography, due to the time the dancers have to spend in the activity.

Let's dance the Extended Program:

Heads roll away half sashay
Star thru, swing thru
Boys run, couples circulate
Wheel and deal, star thru
Pass thru, boys run right
Girls run right, left allemande

Heads pass thru
Around one to a line
Pass thru, wheel and deal
Four girls swing thru, turn thru
Star thru with the boys
Couples circulate, bend the line
Star thru, pass thru, trade by
Square thru three quarters
Left allemande

It Seems That a Need Exists

• Since last April we have been getting quite a number of letters from callers requesting calls using the Basics and Extended Basics movements. It appears that so many of today's callers have geared themselves to the flexibility offered by all of the movements in the Mainstream program and were stymied when it came to creating good dance material using a limited number of the foundation basics. Those callers who have been in the activity for many years were apparently not having this problem for much of the material they used some twenty-five years ago contained only the simple basics. It is, therefore, for the contemporary caller that the need exists.

Send us in some of your dances and drills, the type perhaps that you will find in the caller/teacher manuals which place the emphasis on certain basics but do not swerve into the more complicated calls. Just be sure that the material is smooth and danceable and easy to understand. At the same time remember that we still are on the lookout for good usable material in the Mainstream and Plus categories – Thank you for your help.

Heads cross trail thru
Around one to a line
Star thru, pass thru, trade by
Do sa do to a wave, eight circulate
Girls run, bend the line
Star thru, California twirl
Pass thru, trade by
Left allemande

Heads right and left thru
Flutter wheel and sweep a quarter
Pass thru, swing thru, boys run
Couples circulate, wheel and deal
Star thru, pass thru
U turn back, left allemande

Sides pass thru
Around one to a line
Pass thru, wheel and deal
Double pass thru
Girls U turn back
Do sa do to a wave
Boys run, star thru
Left allemande

Heads spin the top and turn thru
Circle to a line
Pass thru, wheel and deal
Double pass thru
Leads U turn back, swing thru
Boys run, star thru
Eight chain two
Right and left thru, veer left
Couples circulate, wheel and deal
Square thru three quarters
Left allemande

Head gents and the corner up and back
Pass thru, U turn back
Star thru, everybody left allemande

Heads square thru four hands
Square thru four with the outside two
Boys run, balance in your wave
Centers trade, swing thru
Boys run right, California twirl
Star thru, left allemande

Heads lead right, circle to a line
Right and left thru
Flutter wheel and sweep a quarter
Pass thru, trade by
Swing thru, girls circulate
Boys trade, spin the top
Right and left thru, pass thru
Wheel and deal
Centers square thru three quarters
Left allemande

MATERIAL FOR MAINSTREAM

By Jack Lasry, Hollywood, Florida

Heads square thru four
Do sa do to a wave
Boys circulate, girls trade
Swing thru, girls circulate, boys trade
Boys run, wheel and deal
Square thru three quarters
Trade by, left allemande

SPECIAL WORKSHOP EDITORS

Jack Lasry Workshop Editor
Joy Cramlet Round Dances
Ken Kernen Ammunition

Heads lead right circle to a line
Curlique, eight circulate
Hinge, girls trade, recycle
Star thru, pass to the center
Square thru three quarters
Left allemande

Head lead right circle to a line
Swing thru, boys run
Half tag trade and roll
Cross trail, left allemande

Heads lead right circle to a line
Swing thru, boys run
Half tag, trade (freeze)
Boys run, pass thru
Left allemande

Heads lead right circle to a line
Right and left thru
Dixie style to an ocean wave
Boys cross run, girls trade
Spin chain thru
Girls circulate double
Boys run, couples circulate
Wheel and deal, dive thru
Square thru three quarters
Left allemande

Heads lead right circle to a line
Square thru four hands
Trade by, swing thru
Spin chain thru
Boys circulate one spot
Recycle, pass thru
Left allemande

MAINSTREAM VENTURE

By Ray Godfrey, Ventura, California

Heads square thru four hands
Swing thru, boys run
Tag the line in, pass thru
Tag the line, cloverleaf
Boys square thru three hands
Do sa do, swing thru, boys trade
Girls trade, centers trade
Girls run, curlique, boys run
Left allemande

Heads curlique, boys run
Pass the ocean
Spin the top, boys run
Ferris wheel and spread
Outsides squeeze in
Center four right and left thru
Then roll away a half sashay
Everybody curlique
Coordinate, couples circulate
Bend the line, slide thru
Pass thru, left allemande

CHOREOGRAPHERS – WRITERS

We would like to include a greater variety of dance material in these pages and welcome danceable contributions from our readers. We're particularly interested in Extended and Mainstream material – bits and pieces a caller can interject into his calling program. Send them to our dance editor at our Los Angeles address, and thank you.

IT FIGURES

By Ray Godfrey, Ventura, California

Heads square thru four hands
Swing thru, spin the top
Recycle, sweep a quarter
Curlique, follow your neighbor
Trade the wave
Swing thru, boys run
Tag the line right
Boys trade, cast off three quarters
Around the girls
Curlique, boys run
Swing thru, spin the top
Recycle, sweep a quarter
Left allemande

SINGING CALL

BIG DADDY

By Johnny Creel, Metairie, Louisiana

Record: Lore #1164, Flip Instrumental with Johnny Creel

OPENER, MIDDLE BREAK, ENDING
Sides face grand square
Who's that slipping down the fire escape
Who's that sneaking thru the garden gate
No need searching cause he can't be found
Big Daddy's Alabamee bound
Four ladies chain across that ring
Chain back and promenade I sing no need
Of searching cause he can't be found
Big Daddy's Alabamee bound

FIGURE:
Heads square thru four hands you go
Round that corner do a do sa do
Curlique follow your neighbor and go
Left allemande come back do sa do
Corner swing swing and whirl
Left allemande come back promenade no need
Of searching cause he can't be found
Big Daddy's Alabamee bound

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

ROUND DANCES

ROSE ROOM – Hi-Hat 962
Choreographers: Pete and Carol Metzger
Comment: Nothing unusual in routine but enjoyable to dance. Pleasant music.

INTRODUCTION

1-4 OPEN-FACING **Wait; Wait; Apart, –, Point, –; Together to** BANJO **M face LOD, –, Touch, –;**

PART A

1-4 **Fwd Two-Step; Fwd Two-Step to** CLOSED; **Side, Close, Fwd, –; Side, Close, Cross to** BANJO, **–;**
5-8 Repeat action meas 1-4 Part A:
9-12 **Fwd, Close, Back, –; Back, Close, Fwd, –; Fwd, Lock, Fwd, Lock; Fwd, –; 1/4 R Turn face** WALL **in** CLOSED, **–;**
13-16 **Turn Two-Step; Turn Two-Step end facing** LOD; **(Twirl) Fwd, –, 2 to** SEMI-CLOSED, **–; 3, –, 4 to** BUTTERFLY **M face** WALL, **–;**

PART B

1-4 **Side, Close, Apart, –; Change Sides, 2, 3 M face** COH, **–; Side, Close, Thru, –; Side, Close, Thru to** BUTTERFLY, **–;**
5-8 M facing COH repeat action meas 1-4 Part B except to end M facing WALL:
9-12 **Side, Close, Turn to face** LOD **in** OPEN, **–; Side, Close, Turn to face** RLOD **in** LEFT-OPEN, **–; Back, Close, Fwd, –; Side, Close, Thru to** SEMI-CLOSED **facing** LOD, **–;**
13-16 **Fwd Two-Step; Fwd Two-Step; Fwd, Close, Back to** BANJO **M face** LOD, **–; Back, Close, Fwd, –;**

SEQUENCE: Dance thru twice plus ending.
Ending:
1-2 **(Twirl) Fwd, –, 2, –; Side/Close, Apart, –, Point.**

BEYOND THE BLUE – Hi-Hat 962
Choreographers: Tom and Loveday Newby
Comment: Very active routine to good music with big band sound.

INTRODUCTION

1-4 OPEN-FACING **Wait; Wait; Apart, –, –, –, –; Point, –, –, –;**
5-8 **Side, Close, Hook, –; Unwind, 2, 3, 4 to** CLOSED **M face** WALL; **Side, Close, Side, Close; Side, –, Draw, Close;**

PART A

1-4 **Fwd, –, 2 face** LOD **in** BANJO, **–; Fwd, Lock, Fwd, –; Fwd, –, Fwd, Lock; Fwd, Lock, Fwd, –;**
5-8 **Fwd, –, Fwd, Lock; Fwd, Lock, Fwd, Lock; Fwd, –, Manuv, –; Side, Close (R Turn), Back, –;**
9-12 **Turn, –, Back face** DIAGONAL RLOD & WALL, **–; Back, Lock, Back, Lock; 1/4 L Turn face** WALL, **–, Side, Push/Point; Fan, –, Behind, Close M face** LOD MOD BANJO;
13-16 **Fwd, Lock, Fwd, –; Manuv, –, Side, Close facing** RLOD; **Back, –, Turn face** LOD, **–; Back, –, Check, –;**

PART B

1-4 **Fwd 1/4 L Turn, –, Side, Close; Bk 1/4 L Turn, –, Side, Close; Fwd 1/4 L Turn, –, Side, Close; Bk 1/4 L Turn, –, Side, Close;**
5-8 **Fwd, –, Side, Close to** BANJO; **Check, –, Bk, Close; Fwd, Lock, Fwd, Fwd; Lock, Fwd, Fwd, Lock;**
9-12 CLOSED **Fwd, –, 1/2 L Turn face** RLOD, **–; Touch, –, Check, –; 1/2 L Turn face** LOD, **–, Touch, –; Check, –, Recov, –;**
13-16 **Side, Close, Cross to** SIDECAR, **–; Side, Close, Thru to** CLOSED, **–; Pivot, –, 2 face** WALL, **–; Side, –, Behind end in** SIDECAR, **–;**

MIDDLE BREAK

1-4 **Side, –, XIF** BANJO, **–; Recov, –, Side, –; XIF** SIDECAR, **–, Recov to** CLOSED, **–; Side, Close, Side, Close;**

SEQUENCE: A – B – Middle Break – A – B – Middle break – A thru meas 14 then in CLOSED Pivot, –, 2, –; Side, –, Behind, –; plus Ending.
Ending:
1-4 **Side, –, XIF** BANJO, **–; Recov, –, Side, –; XIF** SIDECAR, **–, Recov** BUTTERFLY, **–; Side, Hook, Unwind, –;**
5-8 **Unwind, 2, 3, 4 face** WALL **in** CLOSED; **Side, Close, Side, Close; Side, –, Draw, Close; Apart/Point, –, –, –.**

BLUE IS THE COLOR – Swinging Stars 1001
Choreographers: Roy and Phyllis Stier
Comment: Intermediate Quickstep. Music is adequate.

INTRODUCTION

1-4 OPEN-FACING **Wait; Wait; Apart, –, Point, –; Together to** OPEN, **–, Touch, –;**

PART A

1-4 **Fwd, Lock, Fwd, –; Fwd, Lock, Fwd, –; Fwd, –, 2, –; 3, –, Swing, –;**
5-8 **Bk, –, 1/4 R Turn M face** WALL, **–;** LEFT-OPEN **Side, Close, Turn face** RLOD, **–; Fwd, –, 2, –; 3, –, Swing, –;**
9-12 **Bk, –, 1/4 L Turn M face** WALL, **–;** BUTTERFLY **XIF, Side, XIF, –; Kick,**

Step, Step, –; Kick, Step, Step, –;
13-16 **Rock Apart, –, Recov to** CLOSED,–; **Pivot, –, 2, –; Turn Two-Step; Turn Two-Step end M face** LOD;

PART B

1-4 **Fwd, –,** CONTRA BANJO **Check, –; Bk, –, Side, –; Fwd, Lock, Fwd, –; Fwd, Lock, Fwd, –;**
5-8 **Twisty Vine, –, 2, –; 3, –, 4, –; Turn Two-Step; Turn Two-Step;**
9-12 Repeat action meas 1-4 Part B:
13-16 Repeat action meas 5-8 Part B ending SEMI-CLOSED:

PART C

1-4 **Side Apart, –, Behind, –; Side, Close, L Turn, –; Rock Side twd** COH, **–, Recov to face partner and** WALL, **–; Fwd twd** WALL, **2, 3 to** BUTTERFLY **M facing** WALL, **–;**
5-8 **Heel, Swivel, Heel, Swivel; Heel, Swivel, Heel, Swivel; Rock Apart, –, Recov to** CLOSED, **–; Pivot, –, 2 to** SEMI-CLOSED **facing** RLOD, **–;**
9-12 Repeat action meas 1-4 Part C start facing RLOD:
13-16 Repeat action meas 5-8 Part C end OPEN:

SEQUENCE: Dance goes thru twice plus after 2nd time thru meas 15 Step in Place, –, Point release M's R and W's L hands and open to LOD, –.

HONEY BE – Belco 277
Choreographers: Charlie and Marge Carter
Comment: Pleasant routine with nice danceable music. One band cued by Charlie Carter.

INTRODUCTION

1-4 OPEN-FACING **Wait; Wait; Apart, –, Point, –; Together to** SEMI-CLOSED, **–, Touch, –;**

PART A

1-4 **Walk, –, 2, –; Fwd, Close, Bk, Close; Walk, –, 1/4 R Turn face** WALL **in** LOOSE-CLOSED, **–; Side, Behind, Side, Front end** BANJO **M face** LOD;
,5-8 **Fwd, Close, Bk, –; (Scissors to SEMI-CLOSED) Bk, Close, Fwd, –; (Fwd, Close, Bk, –;) Scissors, 2, 3, –; (Bk, Close, Fwd, –;) Scissors, 2, 3, –;**
9-12 Repeat action meas 1-4 Part A:
13-16 Repeat action meas 5-8 except to end in OPEN facing LOD:

PART B

1-4 **Fwd, –, 2, –; Cross Over, 2, 3** LEFT-OPEN, **–; Fwd, –, 2, –; Cross Over, 2, 3 to** OPEN, **–;**
5-8 **Fwd, 2, 3, Swing; (Wrap) Bk Up, 2, 3, Touch; (Unwrap) In Place, 2, 3, Touch; Fwd, 2, 3, end** CLOSED **M face** WALL, **–;**

PART C

1-4 **Side, Close, Fwd, –; Point Fwd, –, Point Bk, –; Side, Close, Bk, –; Point Bk, –, Point Fwd end** SEMI-CLOSED, **–;**
5-8 **Fwd Two-Step; Fwd Two-Step to** CLOSED; **Turn Two-Step; Turn Two-Step;**

SEQUENCE: A – B – C – A – B – C – A – C plus Ending.
Ending:
1-2 **Side, –, Close, –; Apart, –, Point, –.**

ROCKIN' BLUES – Belco 277
Choreographers: Norman and Helen Teague
Comment: An average two-step with adequate music. One band cued by Norman Teague.

INTRODUCTION

1-4 BUTTERFLY **M face** WALL **Wait; Wait; Side, Close, Side, –; Behind, Side, Thru to** SEMI-CLOSED **facing** LOD, **–;**

PART A

1-4 **Fwd Two-Step; Fwd Two-Step; Fwd, Close, Bk, –; Bk, Close, Fwd end** BANJO **M face** LOD, **–;**
5-8 **Scoot, 2, 3, 4; Fwd, –, 1/4 R Turn face** WALL **in** CLOSED, **–; Side, Close, Fwd, –; Side, Close, Thru to face** LOD **in** SEMI-CLOSED,–;
9-12 **Rock Fwd, –, Recov, –; Dip Bk, –, Recov face** WALL **in** CLOSED, **–; Side, Behind, Side, Front; Pivot, –, 2, –;**
13-16 **Turn Two-Step; Turn Two-Step; (Twirl) Side, –, Behind, –; Fwd, –, 1/4 R Turn face** WALL **in** BUTTERFLY, **–;**

PART B

1-4 **Side, Close, Turn to Bk to Bk, –; Rock Side, –, Recov, –; Side, Close, Turn to Face to Face, –; Rock Side, –, Recov, –;**
5-8 **(Twirl) Side, Behind, Side, Touch; (Wrap) Side, Close, Side, Touch; (Unwrap) Side, Close, Side, Touch; Change Sides, 2, 3** BUTTERFLY **M face** COH, **–;**
9-12 Traveling RLOD Repeat action meas 1-4 Part B:
13-16 Repeat action meas 5-8 Part B except to end SEMI-CLOSED:

SEQUENCE: A – B – A – B plus Ending.
Ending:
1-4 BUTTERFLY **Side, Close, Side, –; Behind, Side, Thru, –; Side, Close, Thru, –; Side, Close, Side, –;**
5-8 **Behind, Side, Thru, –; Side, Close, Thru, –; Side, Draw, Close, –; Rock Apart, –, Point, –.**

GET IN GEAR

By Jim Davis, Seattle, Washington

Heads right and left thru
Head ladies chain
Dixie style to an ocean wave
Trade the wave, extend
Spin chain the gears
Swing thru, boys run
Couples hinge a quarter
Crossfire, split circulate
Boys run, slide thru
Step to a wave, recycle
Right and left thru
Do sa do to an ocean wave
Swing thru, spin chain the gears
Boys run, ferris wheel
Centers pass thru, pass the ocean
Swing thru, boys trade
Spin the top, recycle
Pass thru, trade by
Allemande left

TRIPLE THIS 'n THAT

By Jim Davis, Seattle, Washington

Heads star thru, pass thru
Touch a quarter
Follow your neighbor
Trade the wave
Swing thru, boys run
Wheel and deal, pass thru
Trade by, right and left thru
Veer left, couples hinge
Triple trade, couples hinge
Couples circulate, couples hinge
Triple trade, couples hinge
Wheel and deal, swing thru
Girls circulate, boys trade
Boys run, bend the line
Touch a quarter, triple scoot
Single file circulate
Coordinate, couples circulate
Bend the line, cross trail
Left allemande

SPIN THE TOP DRILLS

By Ted Wegener, Torrance, California

Heads right and left thru
Make a wave and spin the top double
Step ahead while the sides right and left thru
Step to a wave and spin the top double
Step ahead, men run right to the corner
Left allemande

Heads square thru
Spin the top, swing thru
Right and left thru, slide thru
Left allemande

Head men face your corner box the gnat
Square your sets just like that
(Two men together, two ladies together)
Girls do sa do, make a wave
Spin the top double, step ahead
Men do sa do, make a wave
Spin the top double, step ahead
Girls trade, men trade
Join hands circle left
Those who can rollaway
Everybody left allemande

Heads square thru four hands
Slide thru, right and left thru
Dixie style to an ocean wave
With a left spin the top
Girls run, bend the line
Dive thru, square thru three quarters
Left allemande

There is always a need for the little fillers and clever combinations that can be tossed into a call. Recently we have had a number of older combinations sent in by veterans which would, indeed, be new material to the younger callers.

SINGING CALL

SOMETHING TO BRAG ABOUT

By Ron Hunter, Reseda, California

Record: D & R #129, Flip Instrumental with Ron Hunter

OPENER, MIDDLE BREAK

Circle left I've got a real important job
In a tall office building
Riding people in an elevator left allemande
Come home and box the gnat
Four ladies promenade the ring
Turn thru at home find ol' corner lady
Left allemande and promenade
But I've got something to brag about
Something to brag about
Something to brag about in you

ENDING:

Allemande that corner right and left grand
Meet that lady promenade home sides face
Grand square we ain't got no thermostat
Long black cadillac but we'll have lots of fun

FIGURE:

Head couples promenade half way around the ring
Down the middle square thru four hands I sing
Full around and then gonna swing thru tonight
Girls circulate boys trade run to the right
Bend the line star thru pass thru
Swing the corner lady promenade
I've got something to brag about in you

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

TAKE A GOOD LOOK

The movement selected by the CALLERLAB Committee for the current quarter (July, August, and September, 1978) is Stroll and Cycle. These examples are from various sources. We suggest you check the diagrams on page 18 as well as the description on page 17 before proceeding.

Heads pass the ocean
Swing thru, boys run
Stroll and cycle
Girls trade, wheel and deal
Square thru three quarters
Outsides cloverleaf
Centers star thru, circle half
Veer to the left
Stroll and cycle
Tag the line right
Boys cross run, wheel and deal
Dive thru, square thru three quarters
Left allemande

Heads curlique, walk and dodge
Spin the top, turn thru
Bend the line, pass thru
Wheel and deal
Centers circle half, veer to the left
Stroll and cycle, bend the line
Pass thru, wheel and deal
Centers swing thru, boys run
Stroll and cycle, bend the line
Right and left thru, cross trail thru
Left allemande

Heads star thru, veer left
Stroll and cycle
Boys trade, couples circulate
Half tag, trade and roll
Left allemande

Heads pass the ocean
Swing thru, boys run
Stroll and cycle
Boys trade, wheel and deal
Allemande left

Heads pass the ocean
Ping pong circulate
Centers recycle, veer left
Stroll and cycle
Crossfire, coordinate
Ferris wheel, zoom
Centers swing thru, boys run
Stroll and cycle
Ladies trade, wheel and deal
Touch a quarter
Follow your neighbor
Left allemande

The singing calls used in the Workshop each month are suggested by our record reviewer and are selected from the calls receiving the highest ratings for the period.

SINGING CALL

ALL WRAPPED UP IN YOU

By Wade Driver, Houston, Texas

Record: Rhythm #117, Flip Instrumental with Wade Driver

OPENER, MIDDLE BREAK, ENDING
Circle left you are my good times
Left allemande do sa do and
Those men star left turn thru at home
Left allemande swing your own promenade
Cause I'm all wrapped up in you
FIGURE:
Heads square thru four hands around
Do a do sa do swing thru two by two
Boys run right do a half tag
Scoot back and go boys run right again
Slide thru swing that corner lady
Left allemande promenade
Cause I'm all wrapped up in you
SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

SINGING CALL

I'VE GOT THE WORLD ON A STRING

By Bob Bennett, Valdosta, Georgia

Record: Thunderbird #179, Flip Instrumental with Bob Bennett

OPENER, MIDDLE BREAK, ENDING
Four ladies chain turn the girl and then
Join hands circle left walk around the ring
Ladies center men sashay circle left and
Ladies center men sashay left allemande weave
Well no one else can love me like my baby can
Do sa do promenade go walking round the land
So if you see me smile and you
don't understand
I've got the world on a string
It's tied to my hand
FIGURE:
Side couples right and left thru
Turn the girl and then heads square thru
Four hands around my friend
Do sa do the corner full around and then
Swing thru go two by two the boys run right
Couples circulate we'll wheel and deal
Pass to center square thru three quarters
Corner swing promenade
go walking round the land
I've got the world on a string
It's tied to my hand
SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

AMMUNITION

Heads star thru, right and left thru
Pass thru, right and left thru
Dive thru, California twirl
Dive thru, California twirl
Right and left thru, dive thru
California twirl, dive thru
Pass thru
Separate round one into the middle
Cross trail thru, left allemande

Here's a long routine but it's fun to do. Try it on your dancers.

Four ladies chain
Promenade
Heads wheel around, star thru
If you can California twirl
If you can right and left thru
If you can star thru
If you can California twirl
If you can right and left thru
If you can star thru
If you can California twirl
If you can right and left thru
If you can star thru
If you can California twirl
Sides ladies chain
Same two right and left thru
Heads lead right and circle to a line
Half sashay, pass thru
Centers arch, ends turn in
Right and left thru, pass thru
Two ladies chain
Inside two California twirl
Same two star thru
Square thru four hands around
Right and left thru, dive thru
Pass thru, right and left thru
Star thru and rollaway
Pass thru, centers arch, ends turn in
Right and left thru, pass thru
Two ladies chain, inside two California twirl
Same two star thru
Right and left thru
Star thru, pass thru
Right and left thru, dive thru
Pass thru, right and left thru
Star thru and rollaway
Pass thru, centers arch, ends turn in
Right and left thru, pass thru
Two ladies chain
Inside two California twirl
Same two star thru
Square thru four hands around
Right and left thru, dive thru
Pass thru, left allemande

Heads half square thru
Right and left thru
Dive thru, pass thru
Square thru four hands around
Bend the line, star thru
Right and left thru, dive thru
Pass thru, half square thru
Bend the line, star thru
Right and left thru, dive thru
Pass thru, square thru four hands
Bend the line, star thru
Allemande left

Sides half square thru
Right and left thru the outside two
Dive thru, pass thru
Star thru, pass thru
Bend the line, star thru
Left allemande

Sides lead right and circle to a line
Pass thru, bend the line
Pass thru, girls turn left around your man
Left allemande

SINGING CALL ADAPTATION

SOME BROKEN HEARTS NEVER MEND

Adapted by Bob Young, Wilmington, Delaware
Record: Rhythm Records 115
OPENER, MIDDLE BREAK, ENDING
(Circle left)
Coffee black and a cigarette
Start this day like all the rest
Left allemande and a do sa do her
Left allemande now, you weave that ring
Some broken hearts never mend
Do sa do and then you promenade 'em home
Some tear drops never dry
And my love for you will never die
FIGURE
Four ladies chain, go straight across
One and three (two and four)
promenade halfway around
Come down the middle with a right and left thru and turn 'em
Four ladies chain and go
It's straight across that ring you go
Well, face the corner do sa do
It's once around you go
Swing this girl and then you
promenade 'em home
Some tear drops never dry
And my love for you will never die
TAG
Yes, my love for you will never die
SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending, Tag.

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CALLER of the MONTH



Don Beck – Boxboro, Massachusetts

BEING IN THE RIGHT PLACE at the right time can lead to any number of things. In the case of Don Beck, it led to an introduction to traditional (eastern style) square dancing. While watching a square dance in 1959, Don was drafted to fill in when one of the dancers lost her partner. Stationed in California in 1961 during his stint in the Navy, Don was once again dragged into a square to fill in. This time it was western style square dancing.

Don has a Masters Degree in Mechanical Engineering and is employed full time in that capacity. He started calling in 1964 and at the present time he teaches one class, calls workshops for five clubs, and guest calls for clubs in the New York and New England area. He has made one calling tour (to California in 1977).

Don tells us that he owes most of his formal and informal training in calling to the late Jay King and Jim Mayo. He has taught choreography at a caller's school run by Jim Mayo and has been a member of CALLERLAB since 1975. Don is also a member of Tri-State Callers Association, currently serving in the office of vice president.

Don has developed a method of "Mental

Lou Mac



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LM 128 **Have I Told You Lately** by Roger Morris
LM 127 **Don't Think Twice** by Jim Coppinger
LM 126 **All the Sweet** by Bill Barner
LM 125 **You Can Have Her** by Harold

RECENT RELEASES

LM 124 **All the Times** by Mac
LM 123 **Living in the Sunshine** by Bill Claywell
LM 122 **She's My Rock** by Jim
LM 121 **Last Farewell** by Mac
LM 120 **Tennessee Saturday Night** by Bill Claywell

NEW ON BOB-CAT

BC 105 **Down On Bourbon St.** by Bob
BC 104 **Everything I Touch** by Bill Barner
BC 103 **Magic of the Rain** by Bob
BC 102 **Square Dance Man** by Larry Letson

Image" choreography which he uses and teaches to other callers. An introduction to the method is described in the Callers' Textbook in a chapter authored by Don. (See SQUARE DANCING magazine, February, 1978.) Choreography is one of Don's main interests and he has written numerous calls, including ferris wheel, ping pong circulate, turn over and spin the fan.

Don has two children and his hobbies are mountaineering and rock climbing. He has been a licensed amateur radio operator for 21 years (call letters W1MIW).

And that's Don -- "at your beck and call."

*(**LETTERS,** continued from page 3)*

club dance the caller had asked someone who is going to be a caller to do one tip. Afterward the club president stated that his permission should have been requested and it was not the caller's place to ask someone else to call a tip. A few of us felt that the president was wrong in this matter and would like to have the opinions of other clubs and callers.

Concerned Dancer

This dancer asked to be "unsigned" but we have his name and address and can forward any comments. – Editor

Dear Editor:

We have been square dancing for a little over a year now and we are enjoying the fun and recreation thoroughly, not to mention all the friendly people we are meeting. However, we have run into a small problem in our travels to weekend dances away from our home area. Our seven year old goes with us to almost every dance we attend. Many times, when a meal or a special "something extra" is planned and tickets must be purchased beforehand, nothing

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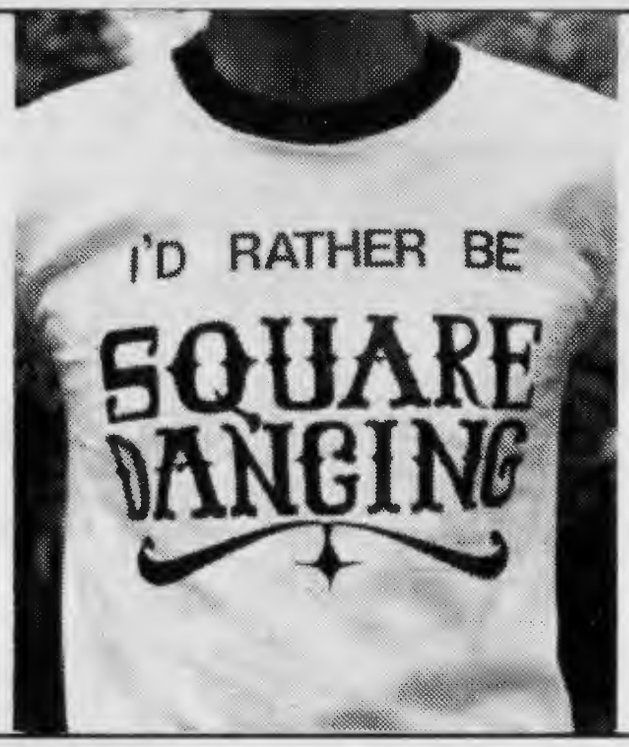
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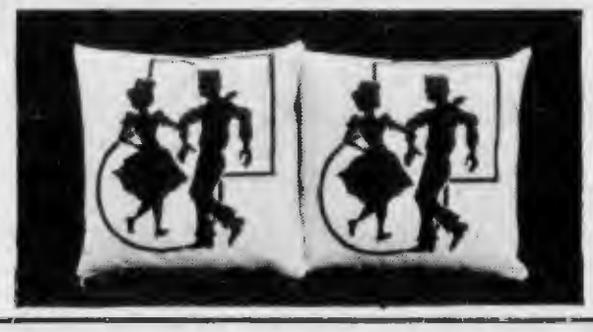
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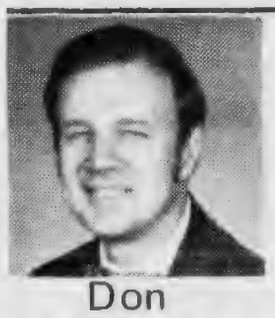
is mentioned about children – whether they are allowed to attend or whether they will need a ticket. We usually call around and are able to find out in time for us to purchase a ticket for our son but I'm sure there have been other parents who have been in the same situation and have been unable to make arrangements for their children. We would like to make the following suggestion: Please, on any flyers or announcements about dances and special events planned with them, state if there is a separate price for children. It will make a whole bunch of people happy to be able to plan accordingly.

Robert & Donna Smith
Lufkin, Texas

Dear Editor:

We don't usually get involved in the reasons for dropouts, but your article on "Drying Up the Dropouts" missed a point or two. Don't get us confused with the pros and the experts who set up dances a week in advance in their little black books. We don't enjoy them anymore than the average square dancer. But we do object to people . . . trying to get everyone to

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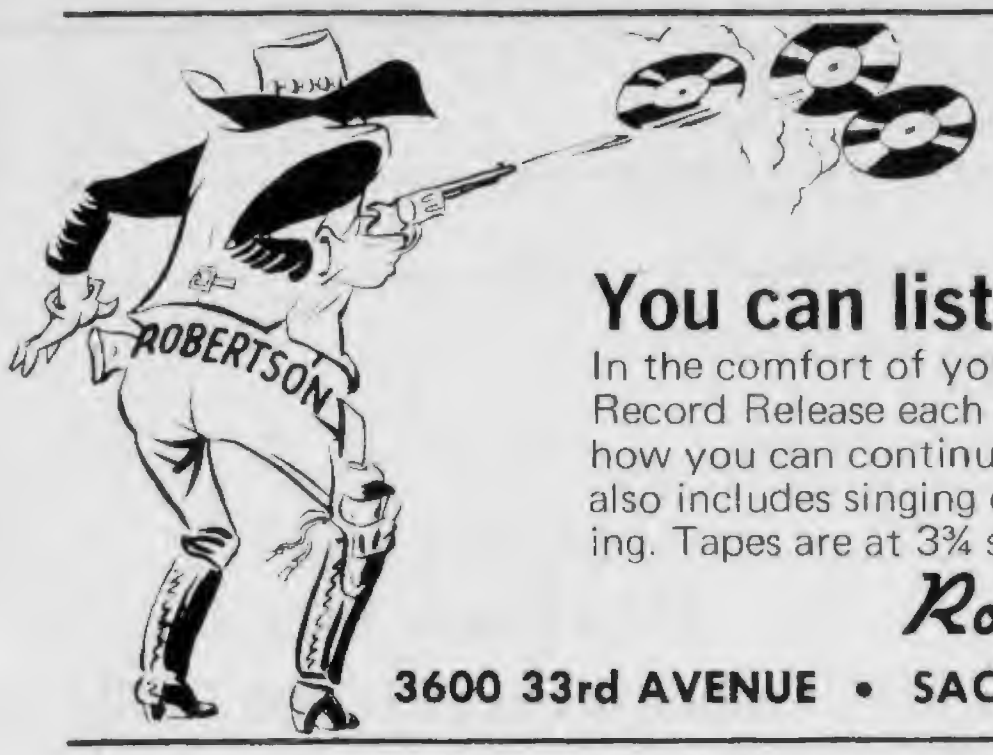

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dance as they do and insisting on going to dances where they don't belong. When you are an eager beaver and like to learn and do a little challenge now and then it makes it more fun. We can go to any level dance and mix and as soon as the dancers know we will not break up a square we have no problem in making friends and having fun. Of course, we've had some bad experiences but we analyze the situation and the cause and we just don't go back again . . . Find your own level, work at it (and with your caller), and dance. Don't drop out. Square dancing can be fun if you quit trying to change the other guy.

Irene & Burt Payne
Sacramento, California

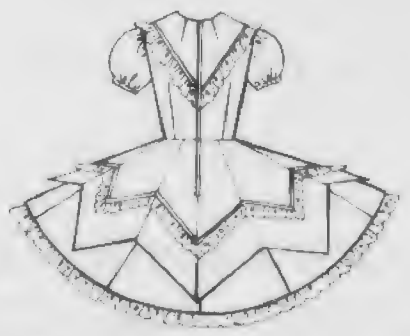
Dear Editor:

Contrary to "Joe and Barbara," I and quite a few of our dancers are not very happy with "Trade the Wave" since everybody is moving and not, as in "All 8 Circulate," on the same orbit but like in physics from "one electron shell to another." That is, from the outside to the inside and vice versa. This created some

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lasting confusion our dancers didn't like too much. Nevertheless, we keep trying it out.

Jurgen B. Hartig Hannover, Germany

Evidently you're not alone. Several others have written in with the same sentiments. – Editor

Dear Editor:

Our Alturas Allemanders Club had just finished their first try at the singing call, "Donegal Jig." I overheard one lady (talking about her husband) say, "Poor Doug, he had so much trouble with his left and right – now he has to learn which is his heel and which is his toe." We all got a good laugh – along with Doug.

Bill Deasy Tulelake, California

Dear Editor:

My reason for writing is to ask that, in some appropriate section of SQUARE DANCING, you somehow make an emphatic distinction between *do sa do* and *walk around your left hand lady*. I know a caller who insists that the two movements are identical. If I interpret the

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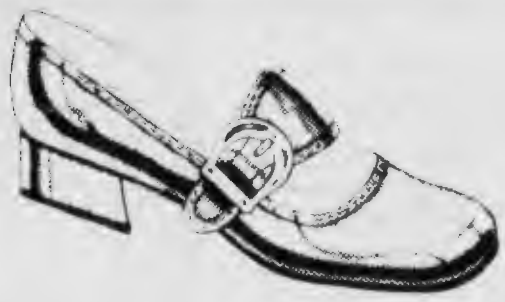
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descriptions in your Handbooks correctly, this is impossible. As I see it, you can't have it both ways; that is, you can't preserve the true back-to-back character of the do sa do and at the same time keep right shoulder adjacent to right shoulder. Moreover, the do sa do ends with two dancers again facing each other, whereas the walk around movement ends with each dancer having reversed his facing direction. In addition, the people in my group seem allergic to the true do sa do and avoid it at every conceivable opportunity. They substitute a swing or a strange "in place" movement that bears some resemblance to the Conga kick. If this substituted movement could be given a separate name perhaps it could be called to death, until people got sick of it.

Charlie Fite Copperhill, Tennessee

Fortunately we have the two distinctly different movements (all around/see saw and do sa do), which allow us to arrive at different facing directions for follow-up calls. By teaching these correctly callers will have an excellent pair of workhorses – Editor.

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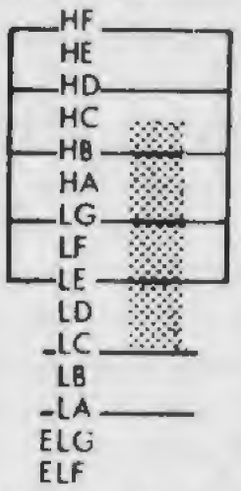
SINGING CALLS

SOMETHING TO BRAG ABOUT — D & R 129
Key: E **Tempo: 132** **Range: HB**
Caller: Ron Hunter **LB**
Synopsis: Complete call printed in Workshop.
Comment: A nice recording with a good feel and beat. The use of acey deucy may have to be called directionally. Callers can let their hair down on this tune. One of Ron's best.
Rating: ☆☆+

ROLL YOU LIKE A WHEEL — Thunderbird 180
Key: F **Tempo: 128** **Range: HA**
Caller: Bob Bennett **LB Flat**
Synopsis: (Break) Walk around corner — come back do paso — partner left — corner right — partner left — gents swing in back down line — slip clutch — left allemande — weave ring

HOW TO USE THE RECORD REPORT

To get the best possible analysis all singing calls are checked and rated by two sources. First, a rating is made by a square of dancers that actually dances to each record. The records are then sent to another reviewer who rates them on recording quality, instrumentation, clarity of commands, and body mechanics. The final "star" rating is based on a consensus of the reports from both. In all cases and unless otherwise noted, it may be assumed that singing calls are recorded in a medium range. In the case of hoedowns the key will be included.



Each report gives an analysis of the record and the dance. The shaded area in the chart indicates the voice range used by most recording companies. By comparing the voice range letters in each analysis with those on the chart, you should be able to determine the record's suitability to your voice. Occasionally a report will be starred (*) in which case you will find the call reproduced in the Workshop section of the same issue.

Some of the square dance records reported will have rating symbols at the end of the "Comment" section. These represent the opinion of the reviewing committee. Symbols used indicate as follows: ☆Average, ☆☆Above Average, ☆☆☆Exceptional, ☆☆☆☆Outstanding.

– do as do – promenade (Figure) Heads square thru four hands – corner do sa do – star thru – pass thru – chase & hinge – couples circulate one time – bend the line – box the gnat – pass thru – swing – promenade.

Comment: Good instrumental. Figure features a chase and hinge. Tune seems average in its melody makeup. Not above average overall. Rating: ☆+

SWEET MUSIC MAN – Hi-Hat 491
Key: A Flat Tempo: 128 Rating: HC
Caller: Wade Driver LA Flat

Synopsis: (Break) Circle left – left allemande – do sa do own – men star left – turn thru to corner – left allemande – swing lady – promenade (Figure) One and three square thru – do sa do corner – swing thru – boys run right – tag the line – face right – wheel and deal – turn thru – corner left allemande – swing lady – promenade.

Comment: Unusual to hear Wade on Hi-Hat. Nice recording and word metering will have callers working to establish comfortable feel. Good music, average figure. The combination of good music and a well-done recording should sell this one. Rating: ☆☆

RODEO COWBOY – Hi-Hat 482
Key: D Tempo: 128 Range: HB
Caller: Bob Wickers LA

Synopsis: (Break) Four ladies chain – rollaway – circle left – four ladies rollaway – circle left again – allemande left corner – weave ring – do sa do own – promenade (Figure) One and three square thru four hands – with sides right hand star – heads star left – do sa do corner – make a wave – swing thru – boys trade – turn thru – allemande left new

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SC 620 Sweet 16
SC 619 Eastbound and Down
SC 540 Hazel Eyes

P.O. BOX 1448, SAN LUIS OBISPO, CA 93406

corner promenade.
Comment: A smooth execution of dance movements. Figures used are very basic and can be executed in Mainstream dancing. Not an exciting tune, but the melody gives a western feel. Rating: ☆☆

I'VE GOT THE WORLD ON A STRING — Thunderbird 179
Key: A **Tempo: 128** **Range HA**
Caller: Bob Bennett **LA**
Synopsis: Complete call printed in Workshop.
Comment: A danceable number that callers can take to due to the easy melody. Good Thunderbird music coupled with a dance all can do should make this enjoyable.
Rating: ☆☆

WALK RIGHT IN — C Bar C 537
Key: G **Tempo: 120** **Range: HB**
Caller: Al Davis **LD**
Synopsis: (Break) Circle left — allemande corner — turn partner right — men star left — turn partner by right — corner allemande — walk back swing that girl — promenade (Figure) One and three square thru four hands — do sa do corner — make a wave — recycle — sweep a quarter — pass thru —

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bend line – up to middle and back – star thru – dive thru – square thru three hands – swing corner – promenade.

Comment: Tempo is slow but timing of figure keeps it moving. Figure average. Music above average with big band sound. Popularity of this tune may help this one.

Rating: ☆☆

RICHEST MAN – Cow Town 109
Key: A, B Flat & C Tempo: 128 Range: HC
Caller: Bill Kramer LA

Synopsis: (Break) Allemande left – allemande thar – forward two star – back up – shoot star full turn – pull partner by – left allemande – weave – do sa do – promenade (Figure) Four ladies chain – one and three promenade halfway – square thru four hands – corner do sa do – swing thru – boys run right – half tag trade and roll – swing – promenade.

Comment: Volume does not seem constant in the music on called side. Nice job by Bill. On key change the drop in volume is very noticeable. Figure is adequate. This reviewer feels the dancers like to hear consistent music volume when dancing.

Rating: ☆+

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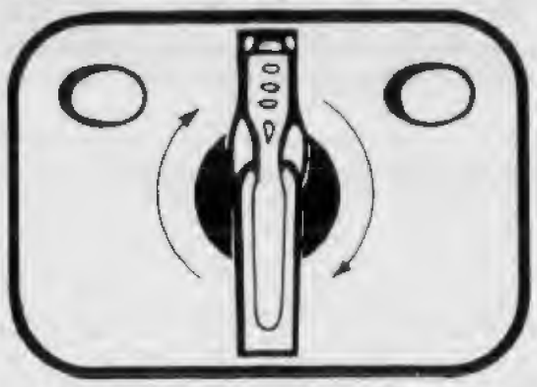
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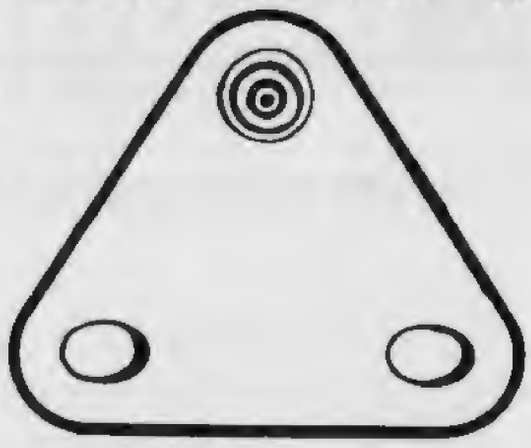
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QUEEN OF THE SILVER DOLLAR — Chinook 014
Key: E Tempo: 128 Range: HC Sharp
Caller: Daryl Clendenin LA
Synopsis: (Break) Four ladies chain — rollaway — circle left — ladies rollaway — circle left — left allemande — weave ring — do sa do — promenade (Figure) One and three promenade halfway — lead right circle four — break to line — up to middle and back — right and left thru — ladies lead flutter wheel — sweep one quarter — swing corner — allemande left new corner — promenade.
Comment: Mainstream dance material with strong recording beat makes this one quite danceable. Good banjo and guitar execution. Most callers can handle easily.
Rating: ☆☆

BIG DADDY — Lore 1164
Key: D Tempo: 132 Range: HB
Caller: Johnny Creel LA
Synopsis: Complete call printed in Workshop.
Comment: A re-issue of a real favorite of a few years back. This is well done by Johnny Creel and his addition of follow your neighbor adds a little flavor. Should be well accepted by dancers. Rating: ☆☆+

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SEATTLE ON MY MIND – D & R 130
Key: F **Tempo: 135** **Range: HB Flat**
Caller: Ron Russell **LC**
Synopsis: (Opener) Circle left – allemande corner – home do sa do – left allemande – weave ring – do sa do – promenade (Break) Four ladies promenade – swing at home – circle eight – left allemande – weave ring – do sa do – promenade (Figure) One and three promenade halfway – lead to right – circle – make a line – star thru – do sa do – eight chain five – swing corner – promenade.
Comment: Dancers will need to keep on their toes on this number as it moves merrily along. Nothing difficult in Mainstream dance figures. Western feeling is exhibited in instrumental. Rating: ☆+

ALL WRAPPED UP IN YOU – Rhythm 117
Key: C **Tempo: 128** **Range: HC**
Caller: Wade Driver **LD**
Synopsis: Complete call printed in Workshop.
Comment: Good music and good dance movement. A real western feeling in dancing to this release. Features a half tag and scoot back in nice combination. Most callers can handle. Rating: ☆☆+

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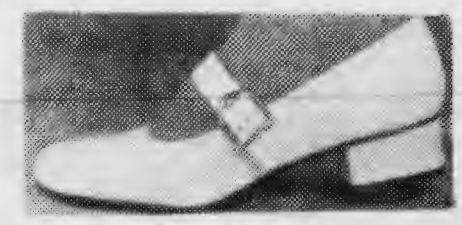
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PHOENIX ON HER MIND – Cherokee 101
Key: D **Tempo: 134** **Range: HA**
Caller: Eddie Powell **LA**
Synopsis: (Opener) Four ladies chain – roll-away – circle left – four ladies rollaway – circle left – left allemande – weave ring – do sa do – promenade (Break) Sides face grand square – four ladies promenade once around – swing at home – left allemande – promenade (Figure) Head couples promenade halfway – down middle right and left thru – flutter wheel – sweep one quarter more – pass thru – eight chain four – swing – promenade.

Comment: Nothing special in square dance choreography. Features drums and a guitar on breaks as many recordings have since another company started it. Recording on instrumental seems thin in places. Eddie seems to enjoy his calling. Rating: ☆ +

MOMMAS DON'T LET YOUR BABIES GROW UP TO BE CALLERS – Blue Star 2059
Key: D & E Flat **Tempo: 132** **Range: HC**
Caller: Dave Taylor **LB**
Synopsis: (Break) Sides face grand square – four ladies promenade – swing at home – promenade (Figure) Heads square thru four

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hands — corner do sa do — swing thru — boys run — ferris wheel — center two pass thru — swing corner — left allemande — promenade.

Comment: Dave comes forth with a tune that is good with comical words, not one of his best choreographic efforts. Good music arrangement. Rating: ☆☆

I'M JUST A REDNECK IN A ROCK AND ROLL BAR — Rhythm 118
Key: B Flat Tempo: 128 Range: HD
Caller: Wade Driver LF

Synopsis: (Break) Circle left — left allemande — do sa do own — left allemande — weave ring — do sa do — promenade (Figure) Head two couples promenade halfway — down middle with curlique — walk and dodge — swing thru outside two — boys run right — bend line — move up and back — right and left thru — slide thru — square thru three quarters — swing corner — promenade.

Comment: This release will be tried by many callers hoping to do the job Wade does and some will be successful. Quite different in its approach to square dance music. It is very likeable music and well recorded. Rating: ☆☆

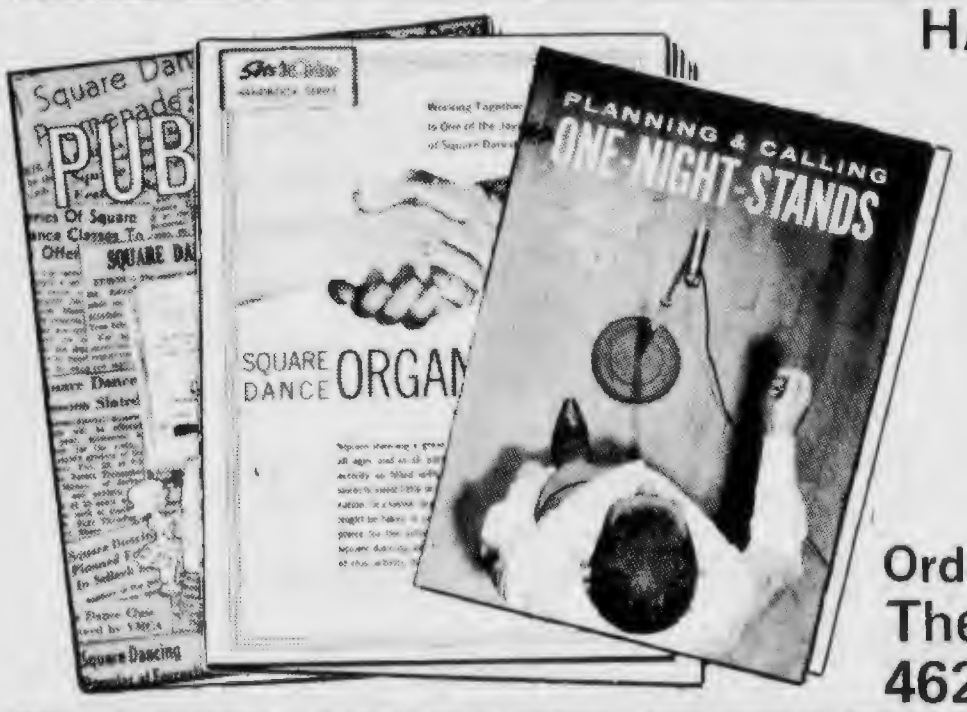
LOVE IS EVERYWHERE — Stirrup 102
Key: F Tempo: 126 Range: HB Flat
Caller: Stu Taylor LG Sharp

Synopsis: (Break) Four ladies chain three quarters — join hands circle left — rollaway — circle — left allemande — weave ring — do sa do partner — promenade (Figure) Head two couples promenade halfway — down middle square thru four hands — curlique outside two — scoot back — boys run right — to middle and back — half square thru — trade by — corner swing — promenade.

Comment: Average tune with good instrumental music. Tempo seems slow but timing keeps dancers moving. Figure has Mainstream movements. Rating: ☆+

WISH I HAD LOVED YOU BETTER — Cow Town 110
Key: C Sharp & C
Tempo: 126 Range: HC Sharp
Caller: Russ Young LC

Synopsis: (Break) Four ladies promenade — swing at home — join hands circle left — left allemande — weave ring — swing — promenade (Figure) Four ladies chain three quarters — heads square thru four hands — corner do sa do — spin chain thru — girls



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circulate – turn thru – left allemande – promenade.

Comment: Above average music with average figure. Nothing outstanding about execution. Music is nicely recorded with good melody. Rating: ☆ +

HER NAME IS – Chinook 012
Key: F Tempo: 128 Range: HC
Caller: Daryl Clendenin LC

Synopsis: (Break) Circle left – walk around corner – see saw own – left allemande corner – weave ring – do sa do – promenade (Figure) One and three square thru four hands – do sa do corner – swing thru two by two – boys run – wheel and deal – sweep one quarter more – pass the ocean – recycle – swing corner – promenade.

Comment: A specialty number with the use of caller's choice of girls' names and color of eyes makes this interesting. Music is adequate with good guitar use. Figure is average. Rating: ☆ ☆

YOU DON'T HAVE TO BE A BABY TO CRY – Blue Star 2055
Key: C Tempo: 132 Range: HC
Caller: Lem Smith LG

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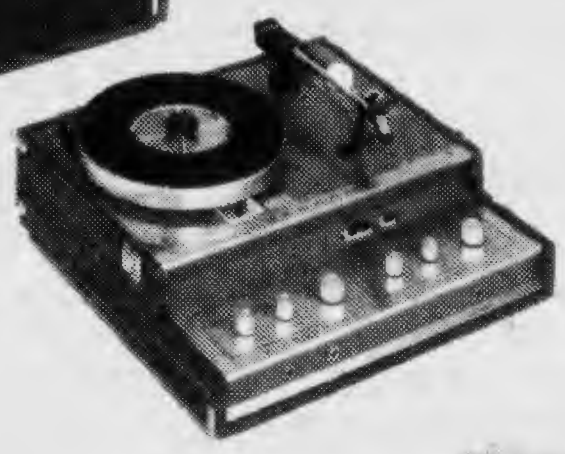
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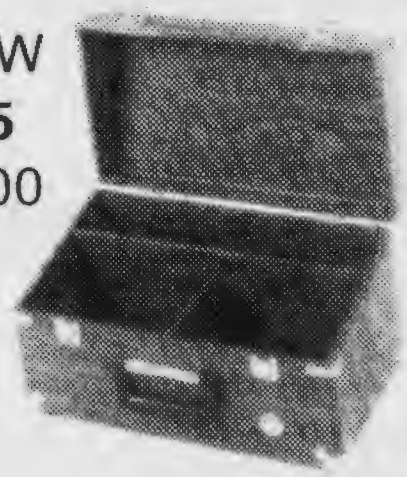
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C-502	**UGLY ARNIE/SASSY** Hoedown

Synopsis: (Break) Four ladies chain across – join hands circle left – walk around corner – see saw own – allemande left alamo style – balance – left swing thru – left allemande – swing own – promenade (Figure) Heads square thru four hands – do sa do – swing thru – scoot back – scoot back again – boys run – wheel and deal – swing corner – promenade.
Comment: A re-issue of a good old tune. Use of double scoot back keeps the choreography feature at least above average. Good Blue Star music. Rating: ☆ ☆

GONNA DANCE TONITE – Blue Ribbon 222
Key: A Tempo: 128 Range: HA
Caller: Bill Stone LE
Synopsis: (Break) Walk around corner – home do paso – partner left – corner right – partner left allemande thar – men swing in back up star – slip the clutch – left allemande – weave ring – do sa do – promenade (Figure) Four ladies chain – chain three quarters round – sides face grand square 8 steps – swing corner – left allemande – do sa do own – swing lady there – promenade.
Comment: Simple figure with average choreography. A quick eight steps is called for when starting to swing corner. Bill does a nice job on this recording. Overall fairly good release. Rating: ☆ +

GEORGIA BROWN –
National Capital Squares 1001
Key: A Flat Tempo: 130 Range: HE Flat
Caller: Sparkey Carlton LF
Synopsis: (Break) Four ladies promenade – swing at home – join hands circle – allemande corner – weave ring – do sa do – promenade (Figure) One and three square thru four hands – pass the ocean – recycle – right and left thru – flutter wheel – slide thru – swing corner – promenade.

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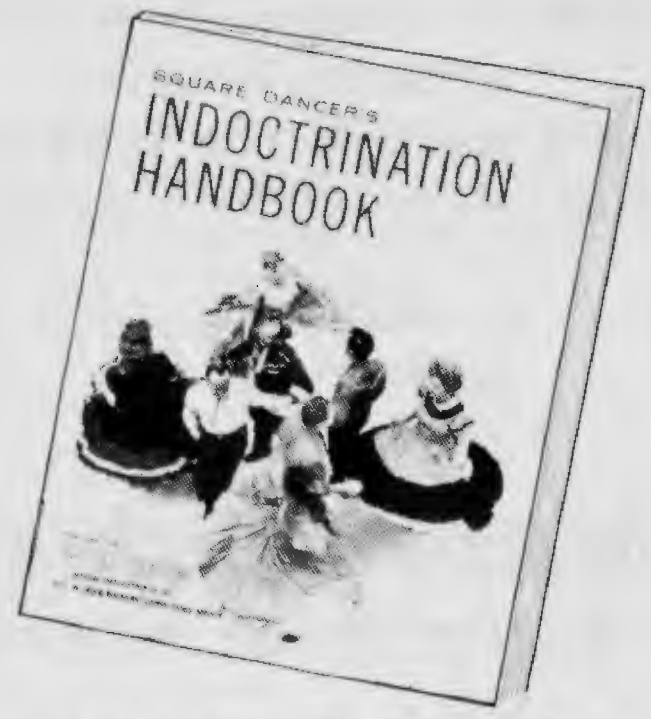
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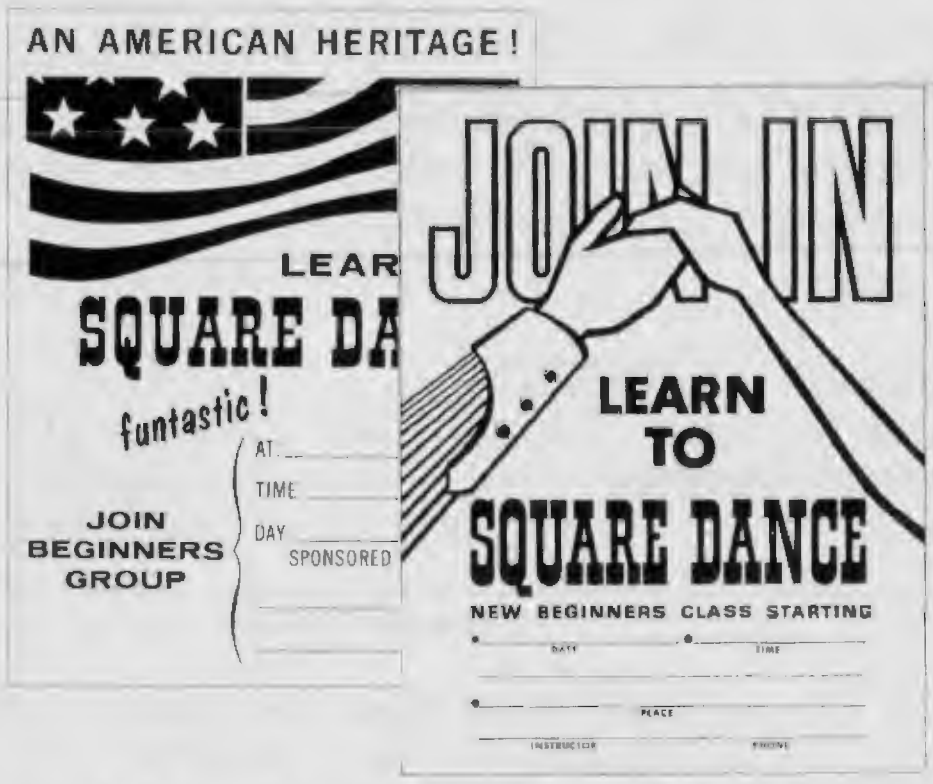
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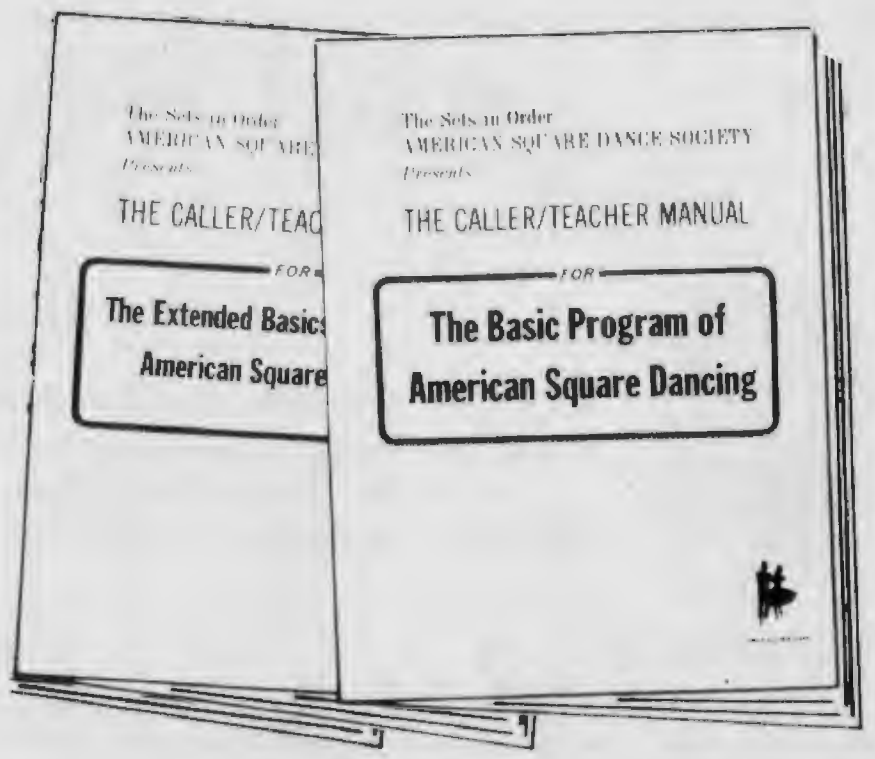
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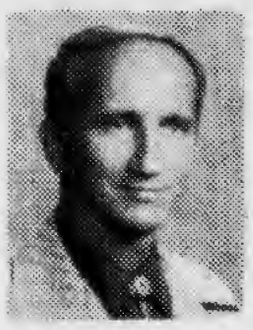
Comment: Good instrumental with a lot of bounce to the ounce. Simple figure and good balance on voice and music. Guitar strays on melody line at times. One of the best Sweet Georgia Browns since MacGregor's release.
Rating: ☆☆

EVERY DAY I HAVE TO CRY SOME — Chinook 010
Key: A & B Flat Tempo: 126 Range: HD
Caller: Gordon Sutton LE
Synopsis: (Break) Four ladies chain three quarters — join hands circle left — four ladies rollaway — circle left — left allemande — weave ring — do sa do — promenade (Figure) Heads square thru four hands — corner do sa do — swing thru — boys run — half tag — scoot back — boys run again — slide thru — swing — left allemande — promenade.
Comment: Music is adequate. Melody of tune seems to become monotonous for square dancing although the choreography offers half tag and scoot back. Rating: ☆+

BULLY OF THE TOWN — Stirrup 501
Key: C Tempo: 130 Range: HC
Caller: Marty Firstenburg LG
Synopsis: (Break) Circle left — left allemande — do sa do — weave ring — do sa do — promenade (Figure) Heads promenade halfway — down middle square thru four hands — right and left thru — pass thru — trade by — swing corner — left allemande — promenade.
Comment: Not the easiest melody to conquer, however, Marty does nice job. Very easy dance figure. Good instrumental.
Rating: ☆+

BLUE EYES — FTC 32024
Key: D & D Flat Tempo: 130 Range: HC
Caller: Paul Hartman LB Flat
Synopsis: (Break) Four ladies chain — circle left

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14-15 **8th Jekyl Island Fun Fest,** Jekyl Island, Ga.
16-21 **Experienced Callers' College,** Jekyl Island, Ga.
24-29 **New Callers' College,** Hot Springs, Ark.

AUGUST, 1978
1 Arkadelphia, Ark.
4-5 **6th Dogpatch Festival,** Dogpatch, Ark.
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GS 708 Big City
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– allemande left – grand sashay – do sa do – right hand pull by – see saw next – left hand pull by – swing own – promenade (Figure) One and three promenade halfway – lead right – circle to a line – forward eight – come back – pass the ocean – two ladies trade – recycle – square thru three hands – swing corner – promenade.

Comment: A good ol' tune that square dancers will remember. Good instrumental. Paul does usual good choreography on dance. Music makes dancers want to participate. Nothing too difficult in figure outside of grand sashay. Rating: ☆☆

THIS TIME I'M IN IT FOR THE LOVE –

Red Boot Star 1239
Key: D **Tempo: 132** **Range: HD LB**
Caller: Elmer Sheffield

Synopsis: (Break) Circle left – walk around corner – see saw own – men star right – corner left allemande – swing own – promenade (Figure) Heads square thru four hands – with sides right and left thru – do sa do – make a wave – trade the wave – left allemande – do sa do – corner swing – promenade (Alternate figure) Heads promenade halfway – down middle right and left thru – square thru four hands – with sides



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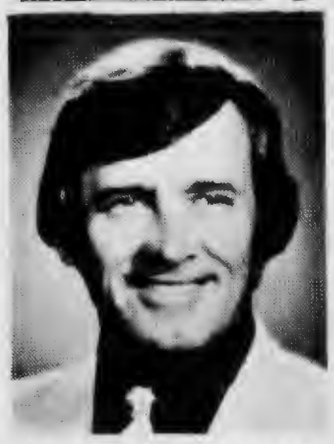
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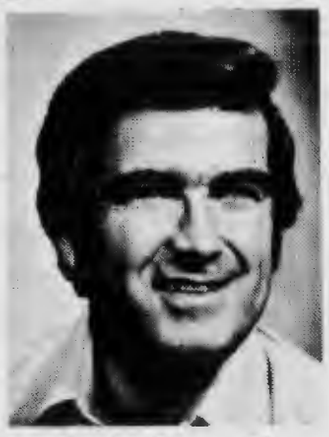
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right and left thru – swing thru – swing thru again – swing corner – promenade.
Comment: Good Red Boot music. Figure features a trade the wave. Pitch of record should not hinder callers from hitting highest note. Some callers will enjoy calling this tune. Rating: ☆☆

A tremendous number of records this month calls for a continuation in the August issue.

HOEDOWNS

RUBBER DUCK – Red Boot 233
Key: G **Tempo: 132**
Music: Red Boot Sound – Guitar, Drums, Banjo, Bass

ROCK ISLAND RIDE – Flip side to Rubber Duck
Key: F **Tempo: 132**
Music: Red Boot Sound – Guitar, Drums, Banjo, Bass
Comment: Two fine instrumentals that have proven to be favorites. These will add to a caller's collection. A wild guitar on the start of Rubber Duck gives over to a banjo lead. Both give good rhythm backgrounds.
Rating: ☆☆

SMOOTH 'N EASY – Rhythm 303
Key: G **Tempo: 128**
Music: The Rhythm Rockers – Guitar, Bass, Banjo, Drums

HOT 'N SASSY – Flip side to Smooth 'n Easy
Key: G **Tempo: 130**
Music: The Rhythm Rockers – Guitar, Bass, Banjo, Drums
Comment: Two good instrumental hoedowns with strong driving beat. Whether intended or not, on Smooth 'N Easy the count off to start is certainly recorded for listening. Very steady in the recording process.
Rating: ☆☆+

DEW ON THE MOUNTAIN – Blue Star 2057
Key: A **Tempo: 130**
Music: Guitar, Piano, Drums, Bass

COTTON EYED JOE – Flip side to Dew on the Mountain
Key: A **Tempo: 132**
Music: Guitar, Piano, Drums, Bass
Comments: Dew on the Mountain gives a good strong beat with guitar lead. If you are looking for an easy one to call to, this is it. Cotton Eyed Joe more difficult to use but has good beat. Rating: ☆☆

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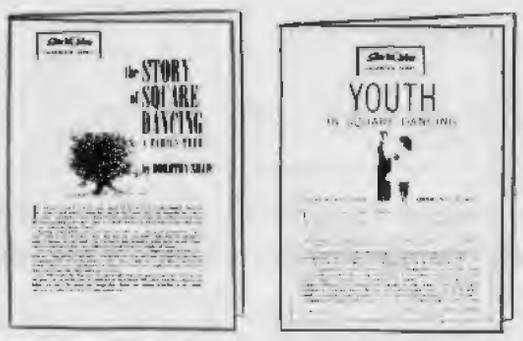
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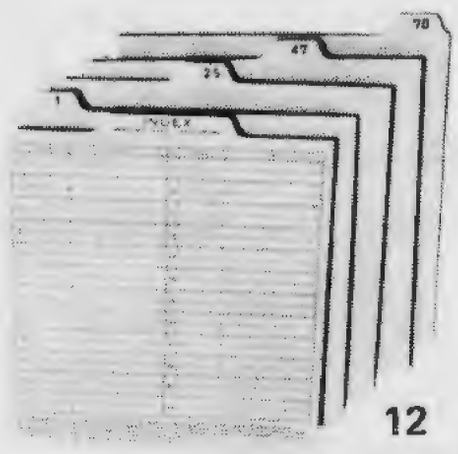
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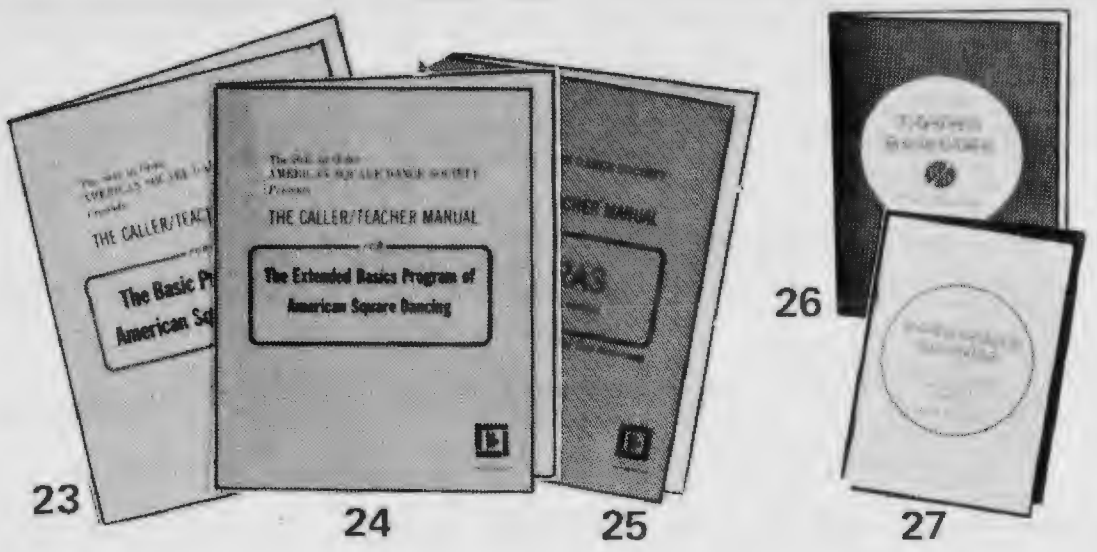
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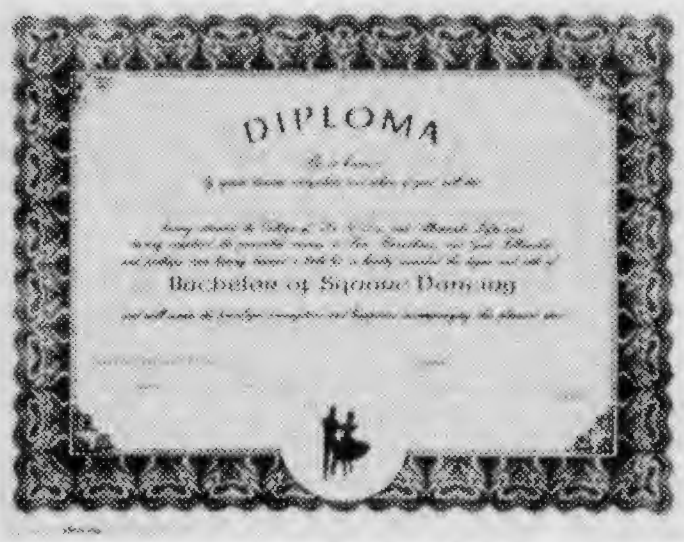
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July 7-9 – Calgary Stampede S/D Roundup, Calgary, Alberta, Canada
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MUSTANG RELEASES

MS 180 **Loving You Is Always On My Mind** by Chuck Bryant
MS 179 **Columbus Stockade Blues** by Chuck Bryant
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MSR 177 **Couldn't Have Been Any Better** Round by Will & Eunice Castle
MS 176 **Westbound & Down** by Art Springer

LIGHTNING "S" RELEASES

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LS 5033 **Gone On the Other Hand** by Earl Rich
LS 5032 **Good Woman Blues** by Dewayne Bridges

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July 22 – Seaway Festival Dance, Downtown Mall, Ogdensburg, New York
July 23 – Northway Squares 10th Anniversary, Ponderosa Hall, Scotia, New York
July 23-28 – SIOASDS Asilomar Vacation, Asilomar Conference Grounds, Pacific Grove, California
July 28-29 – 25th Annual Black Hills S/D Festival, Central State Fairgrounds & 4-H Bldg., Rapid City, South Dakota
July 28-29 – 8th S/R/D Festival, Student Hall, Marshall University, Huntington, West Virginia
July 29 – Annual Rodeo Dance, Iron County Armory, Iron River, Michigan
July 29 – District 6 Association Dance, Civic Center, Ruston, Louisiana
July 29 – Mid-Summer Night of Fun S/D, YWCA, Birmingham, Alabama
July 29-30 – Free Dances, South Lake Mall, U.S. 30 & 165, Merrillville, Indiana
Aug. 2-5 – 16th Overseas Dancers Reunion, 4 Seasons Motor Inn, Colorado Springs, Co.
Aug. 4-5 – Mississippi Gulf Coast 16th Annual Festival, Coliseum-Convention Center, Biloxi, Mississippi
Aug. 4-5 – 6th Dogpatch Festival, Marble Falls Resort Convention Center, Dogpatch, Arkansas
Aug. 4-5 – Mountaineers Annual S/D Festival, E. Flagstaff Jr. Hi School, Flagstaff, Arizona
Aug. 4-5 – Camping Weekend, Douthat State Park, Clifton Forge, Virginia
Aug. 7-12 – Week of S/D in the Adirondacks, North Creek School, Olmstedville, N.Y.
Aug. 7-12 – Silver Anniversary S/D Jamboree, Penticton, British Columbia, Canada
Aug. 10-12 – 6th Canadian R/D Festival, York University, Toronto, Ontario, Canada
Aug. 11-12 – 4th Annual Festival, Skateworld Roller Rink, Sikeston, Missouri
Aug. 11-13 – Monterey S/D Festival, High School, Seaside, California
Aug. 11-13 – 7th Annual S/R/D Convention, Salem College, Salem, West Virginia
Aug. 12-13 – 20th Annual S/D Weekend, Chaparral Convention Center, Ruidoso Downs, New Mexico
Aug. 14-15 – Trail Dance, Cariboo College Gym & Student Lounge, Kamloops, B.C.
Aug. 17-19 – 1st Canadian S/R/D Convention, Edmonton, Alberta, Canada
Aug. 17-20 – 14th Annual Jekyll Island Jamboree, Aquarama and Bucaneer Motorlodge, Jekyll Island, Georgia
Aug. 18-19 – 21st Annual Festival, Rivergate Convention Center, New Orleans, Louisiana
Aug. 18-19 – Napa Valley Grape Festival, Fairgrounds, Napa, California
Aug. 18-20 – 25th Annual Summer Workshop, IUPUI Student Union, Indianapolis, Indiana
Aug. 18-20 – State S/R/D Convention, Univ. of Wisconsin, Stevens Point, Wisconsin
Aug. 19 – Augustfest S/D, La Salle Hi School, St. Ignace, Michigan
Aug. 25 – Show Me Showcase, The Village, Sedalia, Missouri
Aug. 25-26 – 10th Annual Peach Festival, Two Rivers Plaza, Grand Junction, Colorado
Aug. 25-26 – 3rd Annual S/R/D Convention, Queen Elizabeth Hotel, Montreal, Quebec
Aug. 25-27 – 9th Annual S/D Weekend, Bobcaygeon Verulam Arena, Bobcaygeon, Ontario, Canada
Aug. 25-27 – 22nd S/D Festival, Western Square Dance Center, Spokane, Washington
Aug. 26 – S/D Festival, Park City Community Room, Lancaster, Pennsylvania

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IN MEMORIAM

Leonard Adamson, Lincoln, Kansas, and Homestead, Florida. Leonard was a traveling and camping square and round dancer and even a caller, on occasion.

Carl Haskin, Kalamazoo, Michigan. Carl owned and operated the Carl Haskin Western Wear Store in Portage and was a well-known caller in the Kalamazoo area.

Bedford Killian, Moorpark, California. In the activity for over 30 years, Bedford was one of the oldest active members of square dancing in Southern California.

These three gentlemen will be greatly missed. We extend our sincere condolences to their families and many friends.

SQUARE DANCE FLOAT

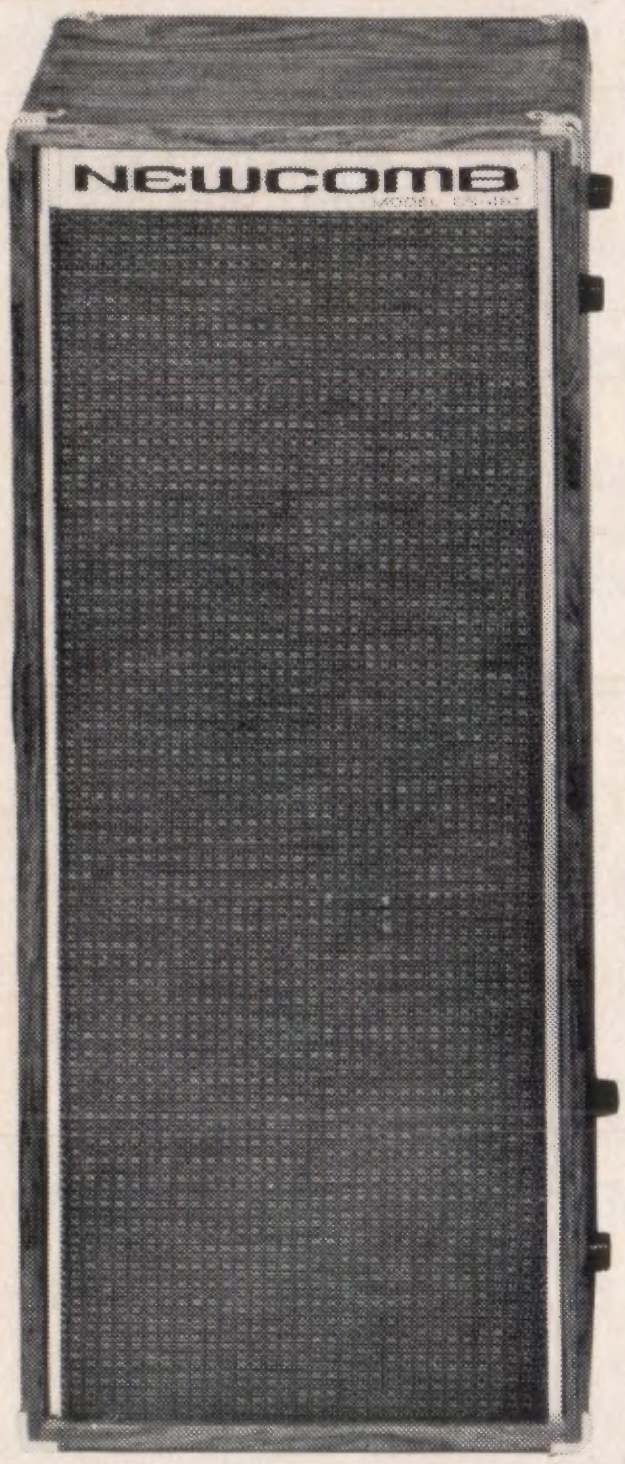
It takes money, lots of money, to put a float in the Tournament of Roses Parade. Members of the Float Committee depend on the generosity of square dancers and their friends who feel that exposure on world wide television is benefiting the activity.

Many clubs and associations are programming Float the Float Dances, thus combining the fun and pleasure of square dancing with fund raising. These dances may be programmed at any time during the year, avoiding the holiday season, if possible. In addition, square dancers are writing letters to friends urging their support. It is hoped that through these efforts a sizeable fund could be established. With your support it can be done. For Float information write to P.O. Box 2, Altadena, Ca. 91001.

SILVER JUBILEE

A small group of callers and dancers, under the leadership of Bob Van Antwerp, formed an association called the South Coast Callers/ Dancers Organization in 1953 in the Long Beach, California, YMCA. On July 9th the

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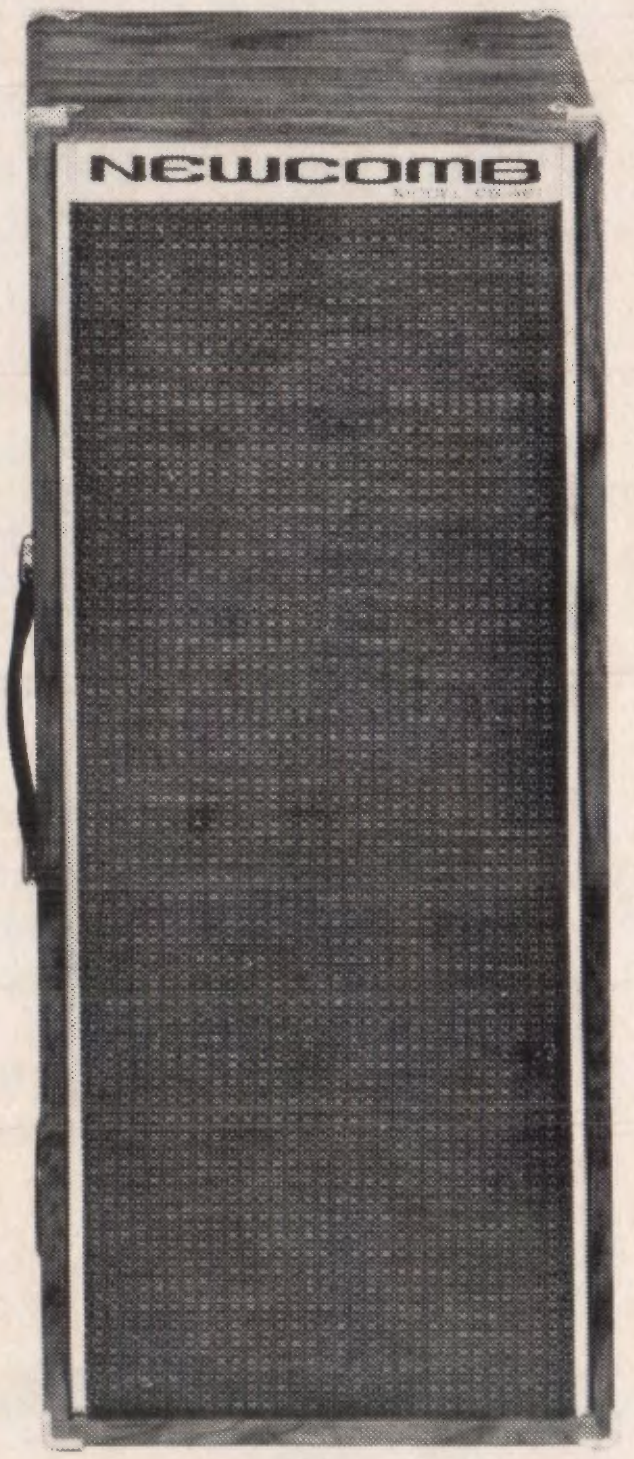
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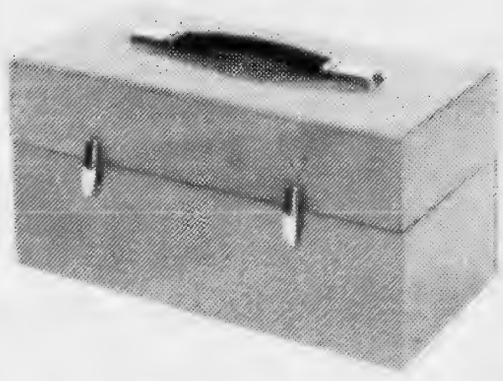
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group is observing its 25th Anniversary with a dance at the South Gate Auditorium in South Gate. Although the name has been changed to South Coast Callers Association, the dedication and principles set up 25 years ago still prevail. In honor of the event, Bob Van Antwerp will call the afternoon dance. Nate Bliss, Marv Lindner and Bill Martin will call in the evening.

(WORLD OF SQUARE DANCING,

continued from page 35)

Michigan

The 16th Annual Subscription Dance by the Lansing Area Federation of Square and Round Dancers will be held on July 21st at the Gardner Junior High School in Lansing. Featured caller will be Reath Blickenderfer with Marilyn and Stan Turner in charge of round dancing. Dancers attending will receive ten issues of the Lansing Newsletter.

Illinois

The Menard Whirlers of Oak Lawn performed for hundreds of visitors who stopped at the Illinois Agricultural Association Farm Bureau exhibit on April 7, 8, and 9, for the 20th Anniversary Flower and Garden Show held in McCormick Place in Chicago. The group danced several times daily with audience participation interspersed throughout the program. Marvin Labahn did the calling and produced the square dance show. "The addition of square dancing with its lively music and dancers in colorful costumes was responsible for attracting large numbers of people to our exhibit this year," was the comment made by Clarke Steigerwald, information service manager for the association. Hazel and Vigie Evans, presidents of the club, did a super job in scheduling the 45 dancers who appeared on the three-day program.

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fashion feature

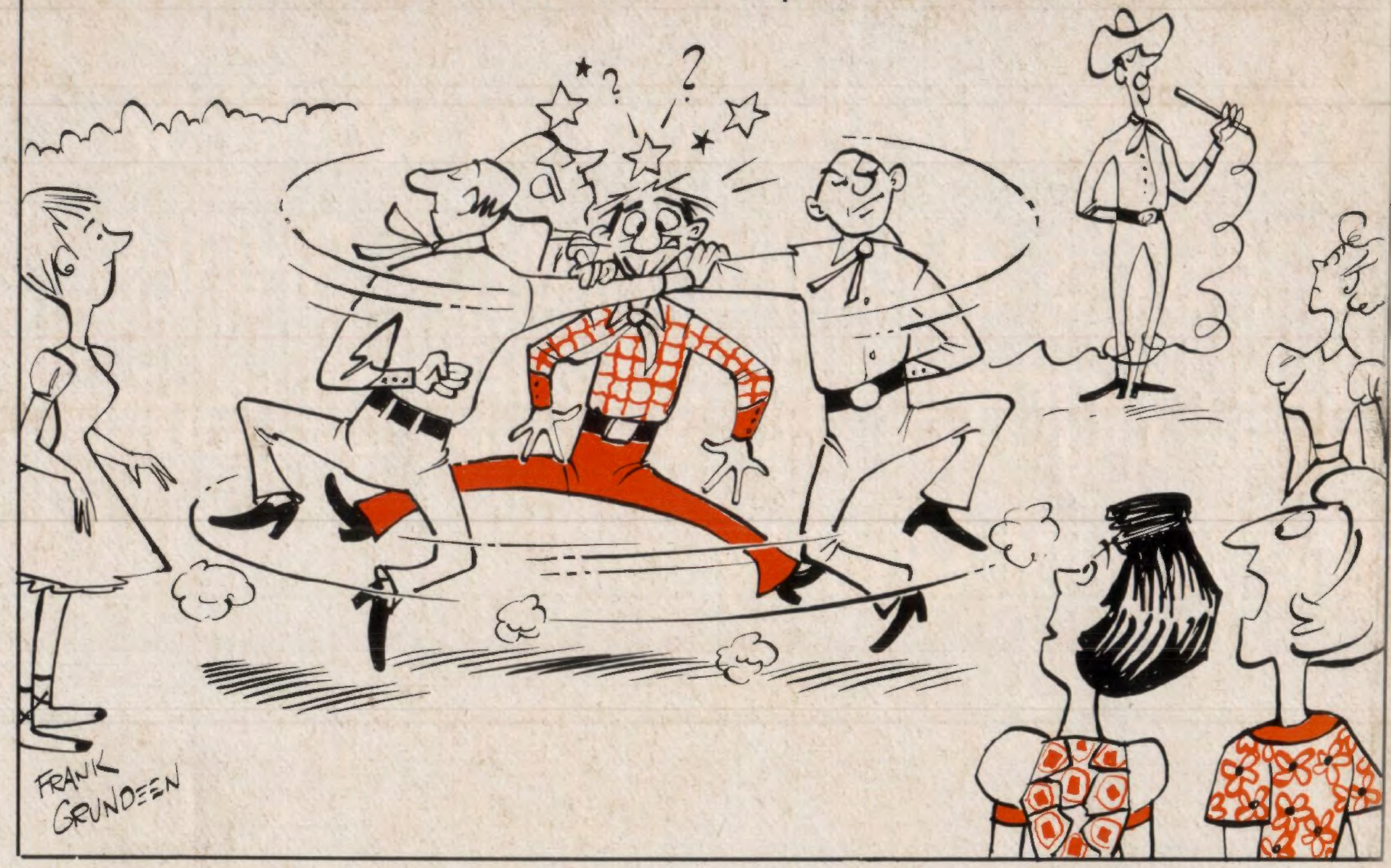


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